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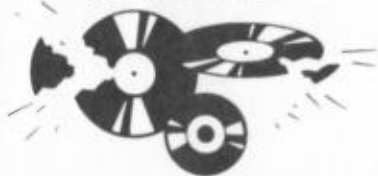


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# AMERICAN SQUARE DANCE

VOLUME 40, No. 10  
OCTOBER, 1985



THE NATIONAL MAGAZINE  
WITH THE SWINGING LINES

40th ANNIVERSARY YEAR



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## Publishers and Editors

Stan & Cathie Burdick

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When in the course of human events, controversy arises and problems loom, a feasible course might be to examine some self-evident truths. We fully realize that *our* self-evident truths may not be the same as yours, because our experiences have varied, but some of the following are often seen and heard throughout the S/D world of conventions, seminars and panel discussions.

★ Square dancing is FUN.

★ "U" are the center of that FUN.

★ Folks become square dancers because their friends invite them to classes.

★ Square dancers are special people.

A dancer may leave a purse any- in a dance hall and return to find it untouched.

Ill and bereaved dancers have been overwhelmed by the caring responses of their dancer friends.

Causes too numerous to mention have benefited from dance proceeds and dancer donations.

All square dancers are friends you haven't met yet.

★ Square dancing is friendship set to music.

★ A smile is a curve that straightens out a square.

★ Happiness is square dancing.

★ You can't dwell on your problems and square dance at the same time.

★ Round dancing is the icing on the cake of square dancing.

★ Square dancing is our name for an activity that embraces squares, rounds, contras, traditional dances and clogging.

★ Square dancing gives a sense of belonging.

# CO-EDITORIAL



★ Fellowship is a square dancer's greatest reward.

★ The touching of hands in the dance is the perfect recreational answer to our high-tech society.

We believe these, in essence. Do you? Surely, then, we can solve our problems and get on with our dancing!



## COMING IN NOVEMBER!

Watch for stories and pictures of some outstanding square dance festivals held during the past season. Space availability in this October issue meant that if published, the accounts would have to be pared down. In order to do full justice to the stories received, they were reserved until the November issue.

PO BOX 216,

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### LATEST ROUND DANCE

GR081 EVENING STAR, Waltz by Kit & Ernie Waldorf

GR17080 LOVELAND '85, Waltz by Bob & Martha McNutt

GR17079 LISBON ANTIGUA, Two-step by Charles & Dorothy DeMaine

GR17075 YOU'RE AN OLD SMOOTHIE, Two-step by Eva Hankins

GR17074 WALTZING MY WAY, By Doc & Peg Tirrell

### LATEST ONE-NIGHT-STAND MIXER DANCES

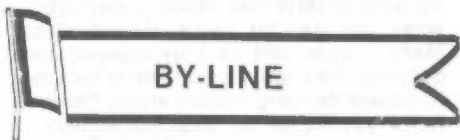
GR15014 MEEM'S WALTZ/MARY D. WALTZ MIXER by Bob Howell

GR15016 FLIP FLOP MIXER/KIRBY'S KAPER by Todd & Howell

GR15017 ALABAMA JUBILEE MIXER/SMASH MIXER by Bob Howell

GR15018 C.J. MIXER/RED SOX RAMBLE by Campbell & Howell





## BY-LINE

Our October authors are predominantly callers. Imagine these busy folks finding time to sit down and share their experiences, their thoughts, their advice and their expertise with ASD readers. The articles written by the four are very different

in theme and mood. Don't miss a one! **Al Eblen's** name is a familiar one to readers. A retired law officer, he now lives and calls in south Texas. **Walt Cole** is another retiree, an entomologist turned caller, who converted a church to a S/D hall, and spent the summer of '85 painting his house. **Al Scheer**, also retired, keeps his hand in calling in Colorado. **Ed Foote**, full-time caller, always seems to have time to put pen to paper, both for his newly-acquired note service and for articles. The distaff side is represented by poet **Mary Heisey** and square dancer/club officer/professional writer, **Betty Roslan**.

Our attractive Canadian cover couple, **Les and Marg Edwards** strike a traditional pose near Toronto. (More details on Page 92.) Speaking of *traditional*, what is traditional and what is *modern*? Inside insights may be found in *Meanderings* by **Stan**. Cartoonist **Maggie Wade** (back cover) comes from Ferrum, Virginia, where she tells about a unique experience. For her college physical education exam, students had to pair off, two-by-two, with Franklin Squares members, dancing together to really learn properly. (Smart instructor!)

That's October. Happy Harvest of Reading and Dancing!

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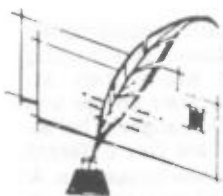
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This form invalid after November 15, 1985.



## Grand Zip

Thank you for choosing me for your "Steal A Peek" section in the June issue. I enjoy the magazine very much. Keep up the good work.

Ron Mineau  
Bishop, Texas

This is an invitation to the folks who came in to the Contra Room at the convention in Birmingham just to see the demonstrations in the evenings. We didn't mind you sitting in our chairs, but hope you took notice of our smiles and the fact that we were dancing to the music and really enjoying the change of pace. We would be honored if next year you might join us for a few contra dances and see if you don't enjoy the change of pace. We enjoyed some excellent callers again this year and, be the good Lord willing, will enjoy contras again next year.

Margie McBurney  
Niagara Falls, Ontario

Many thanks for placing our article about Gus and Marian Heismann in your July issue. It was greatly appreciated by the Heismanns as well as all of the dancers in the southwestern Ohio area, and especially those at the Hayloft.

Phil Van Lokeren

Thank you for thinking our efforts in creating Suzette the Siren were worthy of publication in the July issue. We have just returned from an Alaskan Inside Passage cruise hosted by Bob and Mona Carmack of Springfield, Mo...Four

squares entertained fellow passengers when we danced twice aboard ship. Many people told us they enjoyed our dancing. We encouraged them to look in to square dancing in their areas. Thanks for all you do for our beautiful activity.

Elberta Russell  
Harrison, Arkansas

Thank you for the beautiful book review of *Singing Call Magic!* in your August issue. Also please send my thank-yous to Mary Jenkins for her work in writing it...

Allen Finkenaur  
Trumbull, Connecticut

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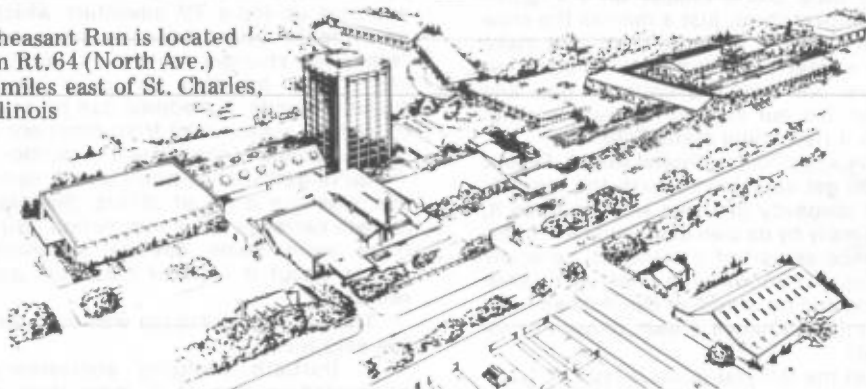
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<p>Oct. 18, 19, 20</p> <p><b>Jerry Story</b> <b>Larry Letson</b></p> <p>Rounds: Stairwalts</p>	<p>Oct. 25, 26, 27</p> <p><b>Bob Fisk</b> <b>Dave Taylor</b></p> <p>A2 with C1 Workshops &amp; Tips</p>	<p>Nov. 1, 2, 3</p> <p><b>Darryl McMillan</b> <b>Tony Oxendine</b></p> <p>Rounds: Loehrs</p>
<p>Nov. 8, 9, 10</p> <p><b>Johnny Preston</b></p> <p>A1 with A2 Workshops &amp; Tips Rounds: Kammerer</p>	<p><b>HOLIDAY SPECIAL</b> Nov. 29, 30, Dec. 1</p> <p>"Rhythm Roundup V"</p> <p>Two Separate Halls Plus and A2</p> <p><b>Bob Baier • Kip Garvey</b></p> <p>Rounds: Holmers</p>	

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# Meandering With Stan

## TRADITIONS

This past summer, basking in the warm rays of ol' Sol in our cherished Adirondack hideaway for a couple of fortnights, I let my mind wander aimlessly one day. (So, what else is new?—Co-ed.)

Far out on the lake a flock of loons bobbed for shiners like a gaggle of giggly youngsters bobbing for apples on Halloween. You can easily distinguish loons from mergansers or mallards because of their deep dives, sleek ebony-etched profiles, and chocolate-chippy back feathers that catch the sun and play it back in silver.

Beyond that scene by a mile, a rainbow-hued Sailfish bent obtusely in the wind. And straight across shimmering Lake George, way up on the foliage-rich mountain, which stretches skyward like a deep-pile verdant carpet, I could see the wheeling, reeling pattern of a hawk on a quest for a nest, or perhaps on the prowl for an owl. (Some poets know it and show it, *others* just blow it!—Co-ed.)

The hawk, the diving loons, the wind in the sail, the lake, the mountains. How *traditional* it all is, I thought.

But what is tradition? What makes something traditional? There's a good wandering ponder-ing for a warm summer day.

We've been coming to this very special mountain retreat for about thirty summers, ever since we were married in that little stone chapel on the green slope over there, just a mile as the crow flies from our cottage. Does that make the retreat a tradition? Now, after ten years, we own the cottage, free and clear. It's our second home. Does that give it traditional status?

We speak of traditional values. Does a value get valuable through the tenacity and longevity of those who espouse it, or simply by its own extended term of existence as sort of a standard, generally accepted? Should it be wrinkled, bewhispered and be-wilted, or can it be as fresh as this morning's cream cheese croissant?

Let me tell you about a typical, traditional summer day. (I think we're going to get your *joie du jour* whether we like it or not.—Co-ed.)

Seven o'clock in the morning. Another fresh, sun-splashed north country day spells "up-and-atom" for me. The scent of pine outside beckons me to an encounter with Mother Nature just as the fabled Lorelei lured the sailors to her lair on the Rhine. A half-hour hike beside the lake on a seldom-used dirt road satisfied that impulse. Next: breakfast. V-8 juice. Fresh blueberries tumbling over luscious, loquacious Rice Krispies, punctuated by coffee. A half-hour later. Tennis for Cathie and me on the courts adjoining our property, just over the field. A routine exercise for us, but not so routinely played, since the court surface resembles Aunt Hepsibah's washboard. Ten o'clock. Mid-morning coffee klatch. A touch of paper work at our desks signals the fact that no vacation'll be non-vocational entirely. Lunch. A hunk of heldover pizza and maybe a tad of Tab. Swim. Sun. Sail. (The three S's can fill an afternoon.) Dress for dinner. Drive to one of our favorite pastoral inns, Craig Farm, waw out across the loose-strife-torn fields, in sight of the rolling Green Mountains of Vermont, to enjoy some oh-so-scrumptious leisurely dining. (How come your typical day describes dinner out? How about all those gourmet meals we fixed and ate on our own porch?—Co-ed.) Home again. Dress down to night-time cottons and curl up for a TV adventure which never really ends, because sleep becomes the stronger motivation. Whata-life! That's *tradition* for us in early August, friends, if tradition can be said to be fully synthesized from experience after a score and ten years of repetition.

You've gathered by now that our summer was like a lot of others. (Regular readers certainly know our routine.) But there were some special landmark events about it which I'll *asterisk* as *terrific*:

- \* The cottage mortgage was paid off. I've said that.

- \* A thirtieth wedding anniversary celebrated in August is more than a landmark—it's a milestone! At the risk of sounding sloppily sentimental, I'll add

that our lives are full, love is deep, and laughs are loud and lively lately. (Sometimes the *bull* is also rather *deep-end-able!*—Co-ed.)

\* Our son Paul was the first of our three kids to marry—to Nan, a young widow with a son named Sam, a curly-haired four-year-old. So we're now *instant grandparents*.

Enough about us. Life goes on. What traditions apply when we turn our attention to square dancing? What is *traditional*? What is *modern*? How temporary can a tradition be? Is there a contemporary temporary tradition? When does temporary become permanent? Food for thought:



- Is the buzz swing traditional and the walk-around swing modern?

- Is the *wheel and deal* traditional or modern? It was invented just 25 years ago by Clarence Watson of Missouri.

- Is *allemande thar* traditional or modern? It was conceived by none other than "Pappy" Shaw himself in 1938, out in Colorado.

- Is *load the boat* traditional or modern? Holman Hudspeth cooked it up in 1966 up in Michigan. (Yes? You didn't know it was almost 20 years old, eh?)

- Is a contra that uses *square thru* modern or traditional? Bill Hansen identified *square thru* in 1957, but a form of it was danced much earlier than that.

- Is *grand square* traditional or modern or both? Its author is lost in antiquity; it was part of the traditional *Lancers*, and yet it's as modern as last Saturday's dance you attended.

There are some great *traditions* that I hope are never sacrificed on the altar of pseudo-progress or contemporary-ness just for change's sake. Greetings at the door. Introducing the caller and spouse. Handshakes and touching. Smiles around the square. Refreshments and sociability. Signature books. Club banners. Fun badges (in moderation). Thanking the caller. (Asking the caller's partner to dance.—Co-ed.) Clapping after a tip (It's been fading lately.). Singalong singing calls. Round dancing between tips. A mixer once in a while (seldom done). Colorful costuming. Good satisfy-

ing swings. Recognition night. Serious graduations. We could go on and on...

In summary...(Whew, at last!—Co-ed.)

You've got to expedite the expedient and relegate the irrelevant. You've got to spend the expendable and expand the explainable. You won't be amiss with a little Mister In-between, when you embrace both the modern and the traditional. (Is that like wearing suspenders to hold up a tutu?—Co-ed.) On the other hand, don't trade your traditional for the *trendy*, Wendy! We wouldn't want to replace bouffant petticoats these days for grandma's hoop skirts, but neither would we toss out a good *baby* like *star promenade* with the *bathwater* of *inside out and outside in!*

Now, on to the travel trails...



**Brewster (Canton), Ohio**— Still in early July I did a Saturday nighter for the Swing-a-Lings at the rustic Red Lantern Barn tucked into the hillside like it's been there forever. Ice cream social night—wow! Lou Lucius cued loose and lively. (Does that mean *Floyd Lively*, if he could cue rounds, could cue *lusciously*?—Co-ed.)

**Fairview (Erie), Pennsylvania**— Ken Johnson, club caller, booked me for this one in very-nearly Erie at the high school there. Ken took a caller's course I taught with Harold Bausch years ago in the Fort Wayne area. "Rave" in this issue is also the result of that encounter. Small world!

**Silver Bay, New York**— We've probably said enough about our July-August sojourns up thataway, but there were the usual side trips for dances over the mountains this summer, such as in **Minerva**, where Mary and Bill Jenkins hosted the annual *ASDance* there in their home, Mockingbird Hill, with almost more callers present than dancers (Reuben Merchant, Larry Holdridge, John Powers, John Falk and Mary, herself). (You forgot to count Co-ed herself, who called three dances at Silver Bay while you were tooting around



the country!—Co-ed.) There was our visit to **Rutland, Vermont** to catch a harmonious taste of Leger and Casey at their best. There was a visit to Hubbard Hall (old Opera House built in 1878) in **Cambridge, N.Y.** to contra dance with the barefooted prompter Jerry Jenkins and his orchestra (Really different!) (Oh, what wonderful music!—Co-ed.), and a



couple of dances we sponsored in **Ticonderoga, N.Y.** There was a fun-filled *ASDance* up in **At. Albans, Vt.** with Mike and Ernie Trombly of TNT fame. (Nice crowd. John Benedict cued.) There was another *ASDance* in **Broadalbin (Albany area), N.Y.** at the unique little Smokey's Den for the Adirondack Angels, where Dot Nyszczy cued and Rhonda Robbins key-ordinated. (Dot is also a caller—that last name could be an acronym for **New York State Zealous Caller and Zestful Yak-a-rounder.**) (My, you surely had to reach for that last one, Stan.—Co-ed.)

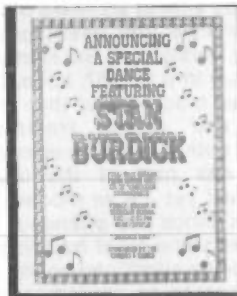
**Erie, Pennsylvania**— Back to Erie I flew to do a Squaws and Paws rescheduled repeater. George Wisniewski handled rounds handily. I screamed for more ice cream—it was a favorite flavor.



**York, Pennsylvania**— From upstate New York, I meandered southeast to Connecticut where I visited with my mother and family members, then kicked

the heavy Chevy into high gear for a flip through New York, New York, New Jersey and on to old York, home of Pfalzgraff dinnerware, the Continental Congress, our first capital, and York barbells for 90-lb. weaklings. This year the White Rose Squares set up our *ASDance* in a new, spacious home—the Emigsville Fire Hall. I can still savor the flavor of those rosy-ripe cherry tomatoes. Nice crowd—a dozen sets. Mark Scott cued. Decorations were unique—floor to ceiling strings of issues of *ASD* to form rainbows of color. Thanks especially to Elaine and Ron Ramp, Jean and Ron Haynes, and Bill and Rose Mary Smeigh, prexies. Other notables: Don and Roberta Spangler (correspondence), Gleas and Barb Crumling (tickets), Forry and Honey Willard (VP's).

**Williamsport, Pennsylvania**— Next day was easy—just a two-hour drive northward along the Susquehanna River to the Little League World Capital and home of *Grit* newspaper, to call one for the Susque Hannas and Hanks. This was a Plus dance in more ways than one, starting off with a fresh trout dinner in the classic Caboose restaurant (Box Car Willie would be right at home.) (Feed you anywhere and you're right at home.—Co-ed.) Dave and Sally Franz were my hosts. I like their flyer, made entirely on a computer, typical of the new flight of flyers these days.



**Adams Center, New York**—This wasn't a dance date, but next I shot straight north up past Syracuse to tiny Adams Center for a class reunion where I graduated from high school. Why is it former classmates of a few dozen years ago look so much older than we?

With that humble homily I may have alienated my peerless peers, so I'd better hie me hence. (For that offense you may need to fence for your own defense!—Co-ed.)

# Your Privilege...

by Al & Nell Eblen  
Pharr, Texas

The teaching of square dance courtesy was demonstrated one night at a new class of square dance lessons, better than in any I had ever experienced. It was the way our new club president conducted the introduction, and the respect he obviously had for each person present.

"How many of you have ever square danced before?" he asked. Only a handful of persons present raised their hands. "Congratulations on getting involved in a wonderful activity. It will change your life for the better," he said, and then added, "Before we get started, I am going to take some time and explain how things work. We want everyone to enjoy participating and to learn the proper courtesies of square dancing."

He covered the ten commandments of square dancing, touching on firm but gentle contacts, no talking while the caller is instructing, dancing with different dancers, and all the things that I, as a caller, sometimes failed to cover.

I remember his obvious concern for

both the dancing angels and the students, as though it were only yesterday.

When he thought everyone understood the procedures to be followed, he said, "Let me introduce you to your caller and instructor, Mr. Al Eblen. Now let's get started."

I then brought them onto the floor and proceeded to enjoy one of my best classes ever. Even though I covered all of these courtesies as lessons progressed, I believe that club president laid the groundwork for the easiest class I ever taught.

Be a part of the privilege. Not only is it a privilege to have the health to square dance, but it is also a privilege to help others get into the activity. The greatest privilege is using your talents and abilities to get others onto the right track. Teaching proper courtesy goes a long way in helping others get into the swing of the activity.

So don't leave it all up to the caller or club president. Exercise your privilege—get in there and help.

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by Walt Cole  
Ogden, Utah

## Attitudes Can Make Or Break You

As a group leader, as a conductor of a Mini-LEGACY, as a dancer, as a person—*your attitude is always showing!*

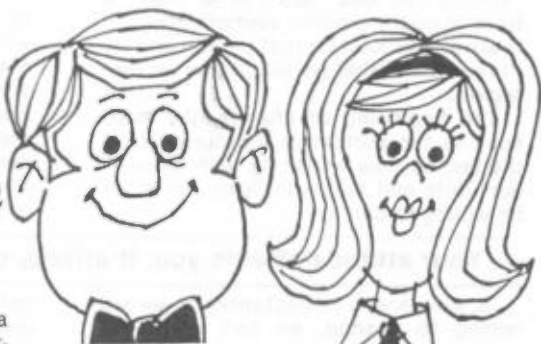
There are seven basic attitudes that all people experience some time in their lives. The order in which they occur is not always the same, but in one way or another they have a marked effect on everything a person does. They spell the difference between productivity and inactivity, between fruitful friendship and loss of relationship, between success and failure.

The order in which we will list these seven attitudes could well illustrate the general attitude trend in leadership roles. We would wager that most if not all of us here have experienced all of these attitudes at one time or another.

Contrary to wide-spread opinion, *it is never too late to change your attitudes* and set your leadership outlook back on course.

Now to the seven personal attitudes: idealism (superficial); frustration (anxiety); defiance (anger); resignation (uninvolvement); awareness (acceptance); decisiveness (changing); commitment (involvement-oriented). Notice the evolution of feelings running through this list? Does this evolution reflect your own course of action and participation in square dance?

Pick out the one attitude that reflects most closely your current attitude. There are many shapes over time in one's attitude. This is partly due to the fact that each attitude may hide a deeper driving force and it may take a bit of digging to spot it. To help identify your current attitude, talk it over with a friend. It's important to get an honest input, for it may have been buried for a long time and won't be easily identified. For instance,



how often have you heard, "He's tripping over his own ego," or "She's like a coiled spring," or "There's no ambition left?" These are all symptoms of one of the seven attitudes. Some are positive; some are negative. So, let's take a bit of a look into each attitude.

1. Idealistic (superficial). This is the "new beginning" attitude, with all its high hopes, ambition and enthusiasm. Here one feels as if one can make virtually anything work out well because one feels he/she has the right talents and is in the right place at the right time.

2. Frustration (anxiety). Once one begins to see a gap developing between personal expectations and the present circumstances, worry and anxiety sets in and momentum slows down a bit. The next thing is a time of troublesome indecision brought on by fear that things may *not* work out as well as expected. Thus, sustained frustration brings on anxiety; motivation and productivity decline. Frustration is the breeding ground for defiance.

3. Defiance (anger). Here comes the conclusion that things clearly will *not* work out as expected—*unless something definite is done!* Once a person sees a widening gap between expectations and reality, then comes anger. Once anger takes over, then fear and indecision are no longer the prime driving forces and one assumes the take charge attitude. Defiance is either *covert* or *overt*, neither are constructive. A covert-defiant person tends to bury this feeling and buried defiance leads to resignation.

4. Resignation (uninvolvement). Resignation may occur, but physical

leaving does not have to occur. One is there in body but not in spirit! This "What's the use" attitude is really a form of pouting and/or vindictiveness. It is always serious for that person and for those around that person. It can be *contagious*!

The beginning of change. We have sunk to the bottom of the curve of attitudes, so now what? As with most of our traits and habits in living, we must be willing to change.

### **Your attitude affects you, it affects others, it affects your future.**

5. Awareness (acceptance). If we are willing to change, we can reach the awareness or acceptance attitude. No real awareness exists without an honest acceptance of personal responsibility and need for personal change. There is always risk of failure whenever there is a willingness to change, but there is also a potential for a dramatic improvement.

We must first look squarely into a mirror and accept ourselves for what we are— it's called taking stock of the situation and accepting the possibility that nothing good will come unless there is a change— remembering that we are now at the bottom of the attitude curve. This beginning of a constructive attitude sets the stage for the *decision*. With awareness, an honest awareness and appraisal, nothing can stop the decisive attitude from materializing, even to the extent of a tidal wave of effort and constructive activity.

6. Decisiveness (change). This is action! This is the productive attitude. Awareness is the trigger for decisiveness. It's the first step and the decision is born. Decisive people are doing people— usually doing something different. This has, most always, to be learned. For most folks, being decisive is gaining new freedom. For others, it's like breaking out of a constraining mold. For organizations it is the breath of vitality that pumps new vigor into work that needs doing. *But*— before we all rush out with resolution, decisiveness and eagerness— there is yet one more attitude, without which all decisions made would be for naught.

7. Commitment (involved-oriented). We are committed when all is *not* perfect. We become committed when we *don't* expect perfection of the situation, yet we want to make things work. We

strive for excellence, with full realization that perfection is idealistic.

Commitment attitude is not a reaction to things that are going wrong, but an active, working desire to help out. There are no magic words. There are no guarantees. There is no idealistic feeling. Rather, there is a practical understanding that we must work together with imperfect people and situations. Get the stars out of your eyes, put your shoulder to the wheel, nose to the grindstone and

get on with attaining the goals. *But*, goals must have four characteristics if they are to be effective— they must be attainable, stretching, worthwhile, and understandable.

Now, applying all this to us: first, ask yourself which attitude best describes you right now? What attitude have you had during the past twelve months? If you are long on experience, your attitude curve will probably look like the sine curve, wavy, with ups and downs. If you're in an extended period of apathy, the curve could be high and level off. Some curves may even be running level and high with a sudden drop in the middle. Now think of the impact of your attitude on others, on the organization. Your attitude will affect others, it will affect your ability to communicate, and it will affect your future. Your attitude will not only make or break you— it may make or break others around you.

What can be done? Become aware of the three underlying attitude forces or drives: fear, forgiveness and enthusiasm. Fear makes us defiant. When you can face fears, you are on your way towards a new attitude and you'll never fall into resignation. Doubt and resignation go hand-in-hand. Defiance is based on fear. Defiance leads to vindictiveness, the opposite of forgiveness. Forgiveness is exactly what can change an attitude; it is positive and has a certain synergy about it. To give it is to get it. Enthusiasm is real. False enthusiasm is most certainly evident. Real enthusiasm is an inner force. If you've got it; it shows! If you haven't got it; you can get it. It is contagious! Often the key to igniting enthusiasm is doing something constructively different.

Remember: If you don't change your attitude, your attitude can change you!



# SLIDING THRU

by Betty Rosian  
Johnstown, Pennsylvania



Our introduction to square dancing was incidental. One chill October day during the annual historic festival at Ligonier, Pa., we watched as a caller from a nearby club invited couples to join in and try out the moves. We watched as they formed squares, complete but for one couple. We watched some more as they looked through the crowd for another pair of volunteers, and finally decided we were it.

And so there we were, right in the gazebo in Center Square, dancing for the first time and loving it! I knew this was for me when a wave of warmth permeated my whole body— this same body that was forever crying out for more sweaters, electric blankets and radiant fireplaces.

But my husband chose to spend the next couple of months busily occupied with a kidney stone and appendectomy. Ray's timing left something to be desired.

The following autumn, we again accidentally tripped over a square dancing open house while shopping at the mall where the local club meets. We tried our hand, no, foot again, and decided to join the class, which was about to begin. With one stipulation, said I. You don't get me into those flouncy little dresses. No problem, said Ray, but it was obvious his wardrobe was about to take on a western flavor. Sooner than I figured,

We reappeared for the second "fun night" in matching western shirts.

With the onset of the class, there was no question that this was to be a mental challenge that could match any our college children were being confronted with. Our brain cells, rusty from disuse, were bombarded with strange new words like *allemande* and *do paso*, and our limbs were instructed to interact with three other couples, equally confused, without locking up.

We were a little apprehensive of a class that ran nine months, unsure that we would last that long without some extensive illness, or worse, breaking a leg. Skipping a class would be sure doom.

Thursday evenings rolled along well. We turned and twisted in ways we didn't know our bodies could move. We were making more friends than we could remember names, were it not for name tags.

Pretty soon a little anxiety was setting in, and we began to pop in on the club's dance to see how it looked all put together, convinced we'd never know what we were doing in the "real" crowd.

Ray studied the dancing. I studied the outfits. They were all so different from each other, I had trouble determining what actually made up a square dancing outfit. Well, maybe I'd get some flared things. Slightly flared anyway.

By the end of winter, I had bought my first square dancing dress. After all, when you find a good sale, it isn't going to wait there forever.

In May I bought 10 yards of calico and made a matching dress and shirt. 10 yards! I could have slipcovered my living room with that much fabric, or draped half the house. I was on my way to closet explosion!

Graduation evening finally arrived. We had made it! We had managed to be rid of any occasional colds by Wednesday of the week, had indeed learned 127 calls, and best of all, had not broken a leg in the process. The club members assured us that they made as many mistakes too, and warmly accepted us into the ranks. They lied, of course. We told the same lie last summer as the new class members joined us. It works, anyway.

Funny, we were such busy people before, sure our week was totally packed. I wonder what we used to do with ourselves?

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# We've Come A Long Way...

by Al Scheer

Littleton,  
Colorado



When we danced in the early 20's, it was to live music, such as it was. Mrs. Eichorn beat out the chords on a rickety out-of-tune piano while her husband sawed out the tunes on a rosin-covered asthmatic fiddle. Mr. Benedict, a tall handsome barrel-chested man, built like a stevedore, belted out the calls in a stentorian voice which easily filled the venerable township hall; of course he used no microphone.

We danced to the old tunes and each figure had its own proper tune; we knew that *Soldier's Joy* would be a contra, *D and G Rag* would be a star figure and *Ragged Annie* was "Lady go halfway around again." I still use those time-honored tunes.

Live music was the order of the day and it was no problem to get a fiddler, a squeeze-box player and a banjo player. The going rate was \$5. a night per man or whatever was in the hat. As one fiddler put it, "On a poor night you were lucky to get your hat back." But it was all fun—there were no clubs, no committees, and no organizations. You knew when there was going to be a dance at the township hall or at the church and you went.

As times changed, we had to start paying union scale and that often made the cost of a dance prohibitive. We moved out of the Carpenters Hall and into a church and got away with it for a while before the ax fell.

About that time, recorded music on the old 78's began to appear. It was not high fidelity (nor even low fidelity); it could best be described as infidelity or no fidelity at all. But it was all we had and we made the best of it. One used an electric phonograph turntable and

usually no microphone. If you used a mike there was no way to balance the voice against the music and usually one or the other was too loud. Also there was no way to slow down the music, which was usually too fast. I licked the problem by putting a rheostat in the turntable motor circuit and that was OK until the motor began to smoke. Then we would shut it off until it cooled and start over again.

In the late 40's I found a player used in our school for children's programs with a speed control, a mike circuit and even a voice control. I bought the outfit and the results were fabulous until I had a large crowd and then there just wasn't enough output. We lived with it until a California outfit came out with a small outfit which had everything, even a continuously variable turntable with enough output to fill most halls. It had one drawback; it had 2 6L6 tubes in parallel and they were overloaded. I soon learned to carry spare tubes for a quick repair job when one or the other blew.

Then came a huge heavy machine with everything: speed control, tone control on voice and music, and more output than I ever needed, with two open back speakers. Life was beautiful until the first cold day. I had the player in the trunk all day and when I set the turntable in motion it barely crawled. It was a good half hour before it got up to speed. This ponderous outfit was a real hernia machine but I dutifully brought it into the house during the winter. Also I found if I got a year out of the turntable I was doing well and I kept a spare one on hand.

In the 50's, better sound equipment came along and we began to have a variety of light-weight microphones. How I envy the new caller who finishes a six weeks caller's class at our callers' association and goes out and buys the ultimate in sound equipment for \$1200. or more, and has thousands of high quality records available to him, records made by skilled musicians with sophisticated recording equipment. He has no equipment problems to discourage him. I often wonder how I weathered some of the problems of music and sound.

Often I wish I could call with live music. Recently I got the chance, and

**Continued on Page 85**



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# Advanced Dancing Tips for Callers

by Ed Foote  
Wexford, Pennsylvania



Advanced dancing continues a strong growth. No one would have dreamed of this ten years ago. But with growth has come a "watering down" of the product. Many callers are calling "quasi-Advanced," which means one Advanced call from one memorized position followed by 15-20 Mainstream and Plus calls from standard positions, then one more Advanced call. This isn't Advanced, it isn't Plus all-position, it's nothing!

The big *weakness* I see among countless Advanced dancers today is a *failure to understand Mainstream and Plus calls*. Callers are not working Mainstream and Plus calls D.B.D. nearly enough with their Advanced dancers.

We know that D.B.D. is not a requirement for the Mainstream and Plus plateaus. It is an option, and many, if not most, MS and Plus clubs do not use much D.B.D. Fine. But Mainstream and Plus D.B.D. is a requirement for Advanced, and the only way dancers are going to learn it is for the callers to call it.

Why are MS and Plus D.B.D. a requirement for Advanced? Because these plateaus are the *foundation* of square dancing; if we are going to build on top

of this with an additional plateau, the dancers must have a strong foundation. If a building does not have a strong foundation, it will crumble, and this also applies to dancers attempting Advanced.

A-1 has become an increasingly popular plateau. This is where callers should teach and constantly call MS and Plus D.B.D. Somewhat less can be called at A-2, but it is still needed for dancers to maintain proficiency.

#### *Basic rules of thumb:*

1. In teaching A-1, for every Advanced call taught, a Mainstream or Plus call should be reviewed D.B.D.

D.B.D. is only appropriate for about 40 of the MS and Plus calls. This means that when the dancers have completed learning A-1, they will also have completed a solid foundation of learning for the MS and Plus calls.

2. In calling an A-1 *dance*,  $\frac{1}{3}$  of the *dance* should be MS and Plus calls from a wide variety of positions.

Many callers become so enthralled with the Advanced calls, they forget about the MS and Plus calls. Don't forget! The dancers need constant repetition of MS and Plus D.B.D. so they will sink in.

3. In calling an A-2 *dance*, 10% of the *dance* should be all-position MS and Plus calls.

Don't let the dancers lose their foundation. Continue a maintenance program by sprinkling in a variety of positions for MS and Plus.

*Summary:* If you are going to be involved with Advanced, then do it right. Give the dancers the solid foundation they need and keep giving it. This is your responsibility to the dancers and the activity.

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## ROUNDALAB REPORT

Round dance teachers from 24 states and two Canadian provinces attended the ninth annual Roundalab Convention in Birmingham, Ala., last June. This, the first time the meeting was held immediately prior to and in the same city as the National Convention, saw many members actively participating in both conventions.

Continuing the work of standardization, additional figures were placed in the six phases of round dancing, which will enable all choreographers to phase rate their dancers more accurately.

The Classic List is in the process of being phase rated before the 1986 balloting. Compilations of the 3,241 R/D surveys were presented for evaluation and discussion. The Video Tape committee reviewed tapes of members and made plans to develop a library of all six phases of round dancing.

Two new awards, the Silver Halo and a Founders' Award, were established. Norma and the late Wayne Wylie were elected to honorary membership. Certificates and awards were presented to attending teachers attaining 10, 15, 20 and 25 years of teaching. A special plaque of appreciation was given to Roundalab's first executive secretary, Charlie Capon.

Elected to the board of directors were Ron and Donna Baba, Wayne and Barbara Blackford, Ted and Barbara May, and Clancy and Betty Mueller. Continuing on the board are Charlie and Edith Capon, Irv and Betty Easterday, Herb and Erna Egender, Don and Pete Hickman, Horace and Brenda Mills, Ty and Ann Rotruck, Bob and Barbara Wilder, and Norma Wylie. Clancy and Betty Mueller were elected chairmen. Serving as executive secretaries will be Doc and Peg Tirrell.

The tenth annual meeting will be held June 22-24, 1986, at the Holiday Inn-Airport in Indianapolis, Indiana.

\*\*\*

3,241 surveys were returned from round dancers all over the world, including 300 from Canada and 190 from Australia, New Zealand, Saudi Arabia and West Germany.

According to the survey returns, the majority of round dancers are in the

50-65 age group with over 92% having square danced. The average round dancer square danced over ten years and has been round dancing almost eight. 80% belong to a R/D club, with 79% dancing easy-intermediate, 57% at intermediate level, and almost 26% at high-intermediate or higher levels.

Over 28% learned their R/D basics at a S/D club, but 74% also attended a basic class of R/D instruction. Over half had attended an intermediate class. Slightly over 35% had taken some form of ballroom instruction. More than half attend S/D festivals.

The responders showed a strong dislike to round dancing to tapes and cued records, and a mild dislike for records with vocals, as well as memorizing sequences. Many commented that vocals are too loud, and they find it difficult to listen to two or more voices simultaneously.

The dancers' greatest pleasure, besides just the enjoyment of R/D, was being with friends and leaders cueing rounds. Pleasure was also expressed in learning new figures, the exercise, learning new rhythms and just plain getting out. Mild pleasure was found in new acquaintances, the challenge of rounds, cost and clothes.

Comments were received on about 10% of the surveys. It was the feeling of most commenters that there are too many new dances and that most of the new dances don't stay around very long. Some suggested that classics should be taught, better quality of dances at lower levels is needed, and that more different rhythms be used. Some also pointed out that the level is too high for the length of time a dance stays around.

The next group of comments dealt with standards: most want cues standardized and dances cued the same way. Quite a few expressed appreciation for their teachers. A number expressed a need for a national ROM/ROQ. Others wanted manuals listing, explaining and diagramming movements for the phases and a teaching schedule for new R/D leaders.

Cliff and Pam Gordon, survey chairmen, handled all the computer entries, compilation and evaluation. They thank all who took time to answer the survey. Anyone desiring more complete information should write the Roundalab office, 3 Churchill Rd., Cresskill NJ 07626.

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**WIDTHS: N-M-W**

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MANDY**



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## FEEDBACK

Regarding the article on page 28 in the August issue, I am writing to you in defense of sight calling. First of all the author forgot to sign the article and this happens a lot to memory callers. As a sight caller myself, I would like to explain that sight calling is over exaggerated. The so-called sight caller depends basically on using the figures at the designated level he or she is calling and knows the combinations that work smoothly. Where the sight calling comes into play is when you wish to resolve the square. A sight caller will call a more interesting dance and will be able to adapt to the floor level, using his or her good judgment. The system the unknown author writes about is limited in the respect that those callers are unable to vary their program from dance to dance. Particularly when workshoping a figure, a sight caller will be able to

explore all the possibilities of the figure without having to spend hours using checkers. I enjoy dancing as much as any one and the moment I step on the floor I can tell if the caller is using sight or another system. I have had the opportunity to work with new callers over the past several years and strongly urge them to be prepared to do some type of sight calling.

Dick Bayer  
Fenton, Mi. 48430

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33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48
49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64
65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80
81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96
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49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64
65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80
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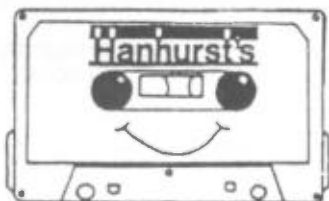
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# HEM-LINE

## Bob and Maria Spence

Bob and Maria Spence of Silver Spring, Maryland are seen in one of their many matching outfits, which they design as a team. This is on a black background, with print of turquoise and gold on black in Maria's skirt. This was an upholstery remnant, looks like a sateen, and the gold shines when light hits it! Maria has applique flowers from the print on the empire waist, and also on the back and front of Bob's shirt. Maria used a purchased western shirt for Bob and added the print plus turquoise bias tape for trim. Maria's dress includes turquoise lace at the neckline, sleeves and hemline.

This couple loves to square and round dance and are currently presidents of the Washington, D.C. Area Square and Round Dance Clubs Association which sponsors the Spring Festival annually at the Washington Sheraton.



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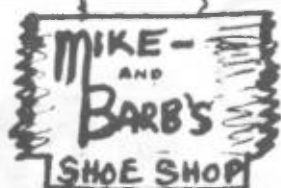
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# Encore

by Mary Fabik

*Highlights from Past Issues of this Magazine*

## 25 YEARS AGO—October 1960

There has been a general rush to the corner drug store in the past year to obtain the ever familiar nerve pills. Why not throw those pills down the drain and remove yourself from the hustle and bustle of a tense world by following the advice given below, by Jerry Helt:

RELIEVE THAT TENSION  
GO SQUARE DANCING.

\*\*\*

"A S/D Family—Wiesbaden, Germany" by Clifford McGuire, features Ralph and VeVe Hay and their three children, David, Patty and Brian, as a real dyed-in-the-wool square dance family. Ralph is well-known in the European square dance movement. He teaches and calls for two clubs and is past chairman of the European Area S/D Leaders Assn. He is on duty with the USAF as a master sergeant. VeVe is active in Scout and church work, as well as traveling to visit various clubs with Ralph. "A most pleasant personality plus a natural talent for calling has made for Ralph many friends and associates throughout Europe."

\*\*\*

In the editorial, Arvid Olson asks, "Who is responsible for an accident at a square dance? If a speaker falls and hits someone on the head, or a dancer falls and breaks a leg, who is responsible? People sponsoring public square dances must protect those attending within reasonable limits. Unless there is negligence, a group is not generally liable for accidents. Know the liability laws in your state."

\*\*\*

Full Page Ad: "Yes, ladies, order the new Hinote line of fine S/D shoes. They are made especially for S/D people." Festivals: \$5.45; Promenade Pump: \$6.95; Promenade Moc: \$5.45; Hinote Ballet: \$3.75. Add 35¢ for handling and mailing.

## 10 YEARS AGO—October 1975

Sid Jobs suggests we use different terminology this season when we go all out on procurement of new folks for square dancing. He suggests the term "progressive beginners square dances," instead of "classes" or "lessons."

"Folks, particularly those over forty, set up a mental block when they hear of classes or lessons and will avoid any long term learning. Yet even though square dancing does involve a long time of learning, each progressive meeting of beginners is a fun dance..."

\*\*\*

Lloyd Priest sums up his feelings about Callerlab: "I am not completely happy with Callerlab resolutions. I had to give some. I do not agree with the basics list. I do not agree with the numbering system for beginner basics. I do not agree with the family system. I do not agree *but* I am going to do my damndest to make it work. We have been crying for standardization and guidance for years. We have a good solid start now, and as Les Gotcher said at Chicago, 'We have it, let's not let it get away from us.'"

\*\*\*

When you're putting on an exhibition, don't try to amaze your dancers with hash but do try to impress the onlookers with the grace and ease with which dance patterns can be executed, and how much fun it is (laugh, smile, exhilarate), advises Will Orlich.

\*\*\*

"Steal A Peek" features Billie Gawthrop, who started her calling career in Ohio in 1963, later moved to Indiana and more recently to Colorado.

\*\*\*

New Gimmick: *Chain reaction* by Lee Kopman.



Bob Carmack



Bill Owsley



Mike Sikorsky



Bill Volner



Don Beck

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- 4B-6073 DIXIE ROAD— Mike
- 4B-6071 BIG TRAIN FROM MEMPHIS— Mike
- 4B-6070 MUSIC BOX DANCER— Mike
- 4B-6069 WHEEL HOSS (Hoedown)
- 4B-6068 MARIA by John Marshall
- 4B-6066 I'M SO IN LOVE WITH LOVING YOU— Don
- 4B-6065 STAY YOUNG— Mike
- 4B-6064 STROKERS' THEME— Bill V.
- 4B-6063 YOU'RE NOBODY TIL SOMEBODY LOVES YOU— Bill O

## RECENT RELEASES:

- 4B-6062 LOVE MEDLEY— Bob C.
- 4B-6061 GLENDALE TRAIN— Bill V.
- 4B-6060 COTTON-EYED JOE/SALTY DOG RAG (Inst)
- 4B-6059 A LITTLE OLDFASHIONED KARMA— Don
- 4B-6058 JOSE CUERVO— John
- 4B-6057 PENNIES FROM HEAVEN— Bill
- 4B-6056 HOKEY POKEY— Don Armstrong
- 4B-6055 LOVE'S GONNA FALL HERE TONIGHT—John
- 4B-6054 SHE GOT THE GOLD MINE— Bill V.
- 4B-6053 LIZA JANE— Bob
- 4B-6052 MOUNTAIN MUSIC— John
- 4B-6051 TEXAS FIDDLE SONG— Bill
- 4B-6050 PROUD MARY— Mike
- 4B-6013 GHOST RIDERS— Mike
- 4B-6049 MOUNTAIN DEW— Bob
- 4B-6047 TIGHT FITTIN' JEANS— Mike
- 4B-6045 WHAT A LITTLE MOONLIGHT CAN DO—Bill V.
- 4B-6044 HUMMIN' BIRD/TATERS— Hoedown
- 4B-6030 GRANDMA GOT RUN OVER BY A REINDEER

## NEW QUADRILLE RELEASES:

- Q-840 FIRE IN THE SKY by Bob H.
- Q-839 RUNNIN' DOWN MEMORY LANE— Bob H.
- Q-838 HEY GOOD LOOKIN'— Romney
- Q-837 I'D DANCE EVERY DANCE WITH YOU— Lee
- Q-836 SHE'S MY ROCK— Gary

## RECENT QUADRILLE RELEASES:

- Q-835 SAY IT WITH A COUNTRY SONG by Gary Mahnken
- Q-834 CABARET by Lee Main
- Q-833 TULSA/LAME BRANCH (Hoedown)
- Q-832 RIGHT OR WRONG— Gloria Smith
- Q-831 MAN IN LOVE— Stan Brooke
- Q-829 DOUBLE SHOT OF MY BABY'S LOVE—Gary
- Q-828 MIDNIGHT FIRE— Gloria Smith
- Q-827 I'M ONLY IN IT FOR THE Love— Gary
- Q-826 SHE'S A HEARTACHE—Stan
- Q-825 SWINGIN'— Romney
- Q-824 HIGHWAY 40 BLUES— Lee
- Q-823 IF HEAVEN AIN'T A LOT LIKE DIXIE— Gary
- Q-822 IT'LL BE ME— Stan Brooke
- Q-821 AMERICAN DREAM— Wiley Hutchinsen
- Q-820 STAY ALL NIGHT— Stan Brooke



Gary Mahnken



Romney Tannehill



Gloria Smith



Lee Main



Bob Huff



Stan Brooke

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# Family Affair

Left to right, Janis and Janet Pederson, Doug and Dennis Wilken



Last spring, two sets of twins attended a leadership clinic led by Stan Burdick in Salem, Oregon. All four dancers are actively involved in square dancing. Here's the rundown:

Janis and Janet Pederson were born three minutes apart and were a surprise to their mother. They graduated from high school with four other sets of twins. They live together, share the same hobbies and have both square danced for 19 years. Their hobbies of sewing and counted cross-stitch gave them the expertise to serve twice as Oregon Festival chairmen for sewing clinics. Janis and Janet also work together as subscription editors for the *Oregon Federation News*. They are currently members of the Englewood Twirlers.

Janis is secretary of the Mid-Willamette Council and is assistant director/kindergarten teacher at Little Village Learning Center. Janet is president of the same council and a past treasurer, currently Oregon State Federation corresponding secretary, and a kindergarten teacher/assistant director at Kiddie College.

The Pederson twins find that callers avoid watching their square, for fear he will be confused and not get dancers back to the right partners. They enjoy being twins and have had so much fun square dancing, meeting new friends and traveling to dances, that they wonder why everyone wouldn't want to learn to dance.

Doug and Dennis Wilken were born 20 minutes apart. Doug is single, an 11-year caller (with a specialty of singing calls about trains), and is a postal clerk. Dennis is married to Virginia, and is a service station attendant and lift truck operation (in the summer). Doug sings lead and Dennis sings baritone with the Salem Sentaires Barbershop Chorus. Doug's hobby is model trains and Dennis enjoys kayaking and rubber rafting and tennis.

It took Doug eleven years to convince his brother and Virginia to take square dance lessons. They wish they had started sooner than 2½ years ago. Dennis was the first president of the Englewood Twirlers, for which Doug calls.

Doug hopes that some day Dennis will become a caller so they may share caller programs together.

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Bob McAllister feels that with new dance classes starting, many clubs may make good use of the small computer program he has written. The program will create a nice, neat temporary badge for the student dancer. Once the badge is printed, it may be trimmed and inserted in a plastic badge holder (avail-

able at most office supply houses). It will last the entire class period.

The program can be easily altered to run on most microcomputers with any dot matrix printer. The base program was created and printed using a TRS-80 Model III and a Gemini 10X printer.

```
10 CLS
20 PRINT#20,"B A D G E M A K E R"
30 PRINT
40 PRINT#157,"by"
50 PRINT
60 PRINT#279,"Bob McAllister"
70 PRINT
80 PRINT#407,"Rt 5 Box 241"
90 PRINT#471,"Crestview, Fla"
100 PRINT#543,"32536"
110 FORI=1TO1500
```

```
120 NEXTI
130 CLS
140 PRINT"The BADGE MAKER was designed to create an inexpensive but
    distinctive badge for student SQUARE DANCERS."
150 PRINT"The 'badge' is printed on plain paper and then inserted in
    a plastic holder."
160 PRINT"Using paper in your club colors might add to the students
    feeling of belonging to the group."
170 PRINT"If the second line for the club name is not needed simple
    press <ENTER> when information is requested. The word 'STUDENT' might
    be placed at this point if desired."
180 FORI=1TO5500
190 NEXTI
200 CLS:CLARR1000
210 INPUT"CLUB NAME (FIRST PART OF TWO IF REQUIRED)";C1$
220 INPUT"CLUB NAME (PART TWO IF REQUIRED)";C2$
230 INPUT"ENTER FIRST NAME";N1$
240 INPUT"ENTER LAST NAME";N2$
250 INPUT"NAME OF CITY";CN$
260 LPRINT CHR$(27);CHR$(52)
270 LPRINT CHR$(27);CHR$(71)
280 LPRINT C1$
290 LPRINT CHR$(235);STRING$(5,231);CHR$(236);CHR$(224);C2$
300 LPRINT CHR$(233);STRING$(5,224);CHR$(234)
310 LPRINT CHR$(233);STRING$(2,224);CHR$(235);STRING$(2,231);CHR$(23
6);STRING$(2,231);CHR$(236);CHR$(224);N1$
320 LPRINT CHR$(233);STRING$(2,224);CHR$(233);STRING$(2,224);CHR$(23
4);STRING$(2,224);CHR$(234)
330 LPRINT CHR$(237);STRING$(2,232);CHR$(237);STRING$(2,232);CHR$(23
8);STRING$(2,224);CHR$(234);CHR$(224);N2$
350 LPRINT STRING$(3,224);CHR$(233);STRING$(5,224);CHR$(234)
360 LPRINT STRING$(3,224);CHR$(237);STRING$(5,232);CHR$(238)
370 LPRINT CN$
380 LPRINT:LPRINT
390 GOTO200
400 END
```

## DANDY IDEA

by Bob McAllister  
Crestview, Florida





# STRAIGHT TALK

A square dancer if he stays in the activity long enough can pass through at least five stages, of any length of time from a few months to years. And, of course, the dancer could drop out at any stage...No matter what reason he gives for dropping out, it boils down to losing interest or becoming fed up for various reasons. Number one is because "Square dancing is no longer fun for everyone"...

Let us follow Fred Dancer through those five stages, with his partner, of course! Stage One: As a beginner, Fred's enthusiasm knew no bounds. Ever eager to learn, laugh, whoop it up, Fred was sure "Good Old Bill" was the best caller in the world because of his ever ready smile and patience. Fred wouldn't miss a night if you had to carry him to class.

Stage Two and Graduation: Can anyone ever forget the butterflies in the stomach when you first went to another dance besides your own? Fred found out there were better callers than "Good Old Bill." But Fred was still loyal and eager and quite happy to serve on committees, help beginners and support his club. He

had favorite singing calls which he pestered the caller to do, everywhere. Fred wanted to learn more and more so he and his partner went to any club that they heard was learning something new. Fred also became aware of the fact that some dancers frowned on others who made mistakes, while Fred could still make a joke of other's goofs.

Stage Three: Fred became a different person. A Plus dancer extraordinary, Fred wouldn't belong to any one club. "You might be asked to do something!" or worse, have to dance with beginners. No, Fred only went to dances where he could square up with his peers and shut out the goofers. Fred also forgot "Good Old Bill." In fact, Fred pretended the reason he was a great square dancer was because he was self-taught. Ask Fred how long he had been in square dancing and he added three to five years to sound like an old-timer. He no longer cared for singing calls and wanted more and more hard and challenging hoedowns. About this time, Fred told anyone who would listen, "The most fun I ever had was as a beginner!"

Stage Four: Fred was an A-1, A-2, C-1, C-2, C-3 dancer and became a patio/garage dancer. He was in with the group! They danced to tapes a few times

**Continued on Page 49**

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Thirty-Fifth

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P.O. Box 44183  
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June 26, 27, 28, 1986

When the 35th Annual Square Dance Convention opens in Indianapolis, a main focus for activities launching the affair June 26, 1986, will be the awesome Hoosier Dome, 95,000 square feet of dancing space surrounded by 60,000 seats under a billowing cover of white. Here, Plus dancing will inaugurate the convention from 9 a.m. to 11 a.m. on opening day.

Basic dancing will begin at the same 9 a.m. starting time in Hall B, only a short stroll, under roof, from the dome floor. Hall B contains 28,500 square feet of dancing space and will also include a solo area.

The Dome and halls will continue being busily occupied until the convention closes June 28, 1986.

Other areas include: Hall A, 26,500 square feet for clogging; Hall C, 30,000 square feet for A-1 and A-2 dancing; Hall D, 26,900 square feet for Plus dancing; Hall E, 26,500 square feet for Mainstream, and the 500 Ballroom, 13,340 square feet for Intermediate rounds and the Showcase of Rounds. Smaller rooms to be used in the facility total an additional 27,848 square feet, in-

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The Dome is precisely four blocks from the very heart of Indianapolis. It is diagonally across the street from the Indianapolis Hyatt Regency, one of the city's largest hotels, and is connected by a pedestrian walkway to Union Station, the city's newest motel, food and shopping complex, scheduled to open two months before the square dance convention.

The facilities can very comfortably hold the 40,000 dancers expected to attend the convention back home again in Indiana.

Indianapolis registration figures showed 9,658 registered on June 30, 1985, for the 1986 convention. This figure is greater than those shown by any convention in the last five years on that date.

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# CROSSFIRE STUDY GROUP



Following last spring's Callerlab Convention, and arriving just as the LEGACY Conclave ended in May, Jack Lasry wrote and circulated a suggestion that a limited number (35-40) of dancers, callers, organization leaders meet for a "mini-summit" to discuss solutions to the current situation in square dancing.

Jim White of Promenader Shoes (Winder, Ga.) invited a few people to dinner prior to the National Convention in Birmingham. To paraphrase Jim's comments: he read for several days all the recent statements, he agreed in principal. The 20 people he invited to dinner challenged him to take the next step. He met with eight of the 20 for breakfast that Friday (June 27). They began preparation of a list, discussed meeting locations, names for the group. The basic concern was to start a program which hopefully

will aid us in arriving at solutions to our problem of declining numbers in our dancing activity.

The name *Crossfire Study Group* was chosen, since the objective is to cross all lines of existing organizations. The group is not one organization; it should not even be a committee.

Jerry and Becky Cope, owners of Copecrest in Dillard, Georgia, offered the free use of their resort facilities for sleeping and meeting during Nov. 24-26.

Jim states in his general letter of explanation: "The approach is to be positive. It will take all of us to reverse the downward trend. Not everyone who would like to be a part of the Crossfire Study Group can physically be there. It is limited by space and time. But all dancers can be a part of Crossfire. All dancers can work together. All organizations can take positive action.

"The Crossfire Study Group will not meet to say "we have a problem." The problem is known; positive solutions are needed."

Send any comments to Crossfire at Copecrest, PO Box 129, Dillard GA 30537.



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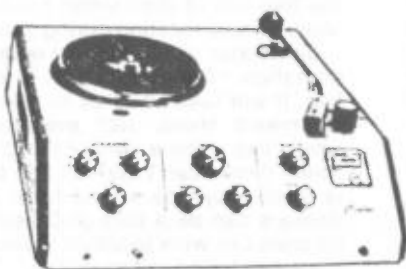
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## RAVE

This past June my wife, Mary Kay, and I were on the return side of our honeymoon heading home to Fairview, Pa. Our itinerary called for a stay at Winston-Salem, N.C., prospecting for emeralds at the Hiddenite Emerald Mine. We went to the mine first before checking into our motel and that turned out to be a lucky decision for us.

Whenever I register, I include two overlapping squares, symbolizing square dancing, after my name. Well, that's exactly what I did when we signed in at the mine. As Mary Kay and I waited for the escort into the mining area, two more rockhounds were signing in. We heard one of them say that they couldn't stay too long because they had to get ready for the square dance that evening. Well! I started to grin and Mary Kay's eyes lit up, so we walked over to these women to say hello.



It turned out they were Jody Grose and her friend "Boots," both members of Hickory Nuts Square Dance club in Hickory N.C. Jody's husband, Hoyle, is the club caller. They noticed the square dance symbols on the register and hoped we'd overhear their conversation. They invited us to their club dance and assured us that "Yankees" were welcome, so we wholeheartedly accepted their invitation to dance "accord-

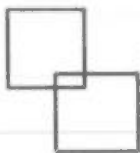
**Continued on Page 95**

## Carriage Manor



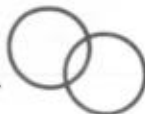
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# Dancing Tips

by Harold & Lill Bausch

Every dancer and every caller will goof once in a while. Dancer and caller alike had best learn to smile and forget it. Well maybe the caller shouldn't forget it quite so quickly, for his goofs cause the dancers a problem. However we should not take it too seriously because we are not in a contest but rather out for an evening or afternoon of entertainment.

Have you considered just what causes breakdowns? We could have trouble when we hear a call we are not familiar with—no one should feel too bad for not being able to complete a call they have never been taught. It could be that the timing or the flow of the calls is bad—that also is not the dancers' fault. It could be the caller could not be heard properly or did not speak clearly. This could be poor diction, or poor acoustics.

Many things that break down squares are caused by the caller, or are the caller's responsibility. Perhaps this is why, when an evening goes really well, dancers do thank the caller. However, I, for one, believe that more blame should be directed to the caller for broken down squares.

The caller will find that if calls flow well, that is blend together well, the dancers have a much better chance of success. For example, our dancers will do a *centers in and cast off three quarters* so easily that they almost seem to expect it. Some callers believe that we should break the habit of using such calls too frequently by doing such calls as *centers in and centers trade* (just an example), but why should we try to trick or befuddle our dancers? I agree we shouldn't use the same calls over and over until they are monotonous, but I do want dancers to relax and enjoy.

We spoke of not being able to understand the call. Callers must make a real effort to speak clearly, but they must also learn to enunciate the real cue words, the commands that make the call clear. We as callers must go back to more directional calling, using cue

words that help the dancers to understand just what is expected of them. We can use in Mainstream so many calls that are presently in other programs, simply by calling very directionally and allowing proper time to do the calls. (We needn't even use the calls name.) Mainstream dancers are no different from any others, they love to be challenged, but they do really expect a high percentage of success.

Recently a non-square dancer said to me, "I could never be a square dancer because I have two left feet!" I told her, come to my classes because a good caller/teacher makes it easy to learn. I didn't mean to be a braggart, but I meant this to say it is the caller's responsibility to make each of his students, or dancers, a success.

Today callers are very concerned that many dancers are not staying in square dancing. We are concerned too that new classes are smaller than a few years ago. Many callers are working hard to make the club level dances more interesting with more variety but not more difficult. We find more directional calling, more concentration on which calls will fit together smoothly, more emphasis on laughter, by the callers and fewer looks of deep concentration on our dancers' faces. Many callers are surprised to find that they are using more of the Mainstream calls that they had been neglecting. They also find that while many of the most popular Plus calls are still creeping into Mainstream dances, the Plus calls that are not readily learned and remembered are playing a less important role in our dance.

We find ourselves learning to call *fan the top* more often, so that our dancers will enjoy it. We find ourselves using *slide thru* more often for the same reason. We may go back and start using a *wrong way* *thar* again which we hadn't used much and which dancers had started to forget, because we hadn't used it much since classes. We may use *hinges* more and *runs* less. We may start doing easy calls with *partner tag*, so that our dancers know what it is. We can use it in place of a *cross trail*, but only if our dancers have gotten used to it.

We must remember that our dancers react to the calls. They don't stop to figure out what the call is, therefore they will be confident of the calls we use

**Continued on Page 91**



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# Calling Tips

"Railroad Bill" Barr

Knowing where you're going— this is the key to successful, well-timed calling which dancers will instinctively appreciate, even if they don't know why they like your particular brand of hash. This may sound like a reversion to the time-honored "system" which was the granddaddy of them all: memory— and to some extent, this is true. But modular calling indeed requires that you memorize, or have ready on 3x5 cards, the sequence of patterns and building blocks which can be put together to create the dance. Sight calling requires that you memorize, (or write down) the key dancers in your sight square(s) and image calling requires that you memorize, or consult a list of partner-changing figures, across-the-center calls and other particulars which allow you to mentally keep track of the dance with or without actual dancers in front of you. Use whatever system you find to be the easiest, and don't be afraid to mix them up. Even if it seems as though you are losing the battle, try to work your head man over next to his corner. Check out the color combinations, and if it looks like more that half the floor is matched up, try a *left allemande*. In most cases, even if your floor is out of sequence, you can call the *promenade*, "don't slow down, head couples zoom" or any other sequence changer after making lines, like a *right and left thru*, and very few will be the wiser. This assumes that you have taken the liberty of writing down the four key people in one of the front squares which all good sight callers do, either on paper or in your head.

Suppose that the worst happens, you forget the four key dancers, or even which square! You will be in real trouble unless you realize that symmetrical choreography will come to your rescue, if you let it. Find any couple on the floor which has on a matching outfit— better yet find two. All you have to do is get

them back to back and your chances of a get-out are now at least 50-50. Call an *allemande left*. If most of the floor slaps their hands and whoops a little, you're home free. If not, at least half the floor thinks you're right. You'll notice that we are suggesting that you use sight calling techniques, but only as a last resort, so that you will have something to fall back on, if necessary. You may disagree with this philosophy, since your particular situation may allow you to use only sight and get away with it. Perhaps your dancers are semi-pros who can be counted on to execute your calls with precision and almost absolute perfection, so that you have several sight squares all performing in unison. If this goes on for a length of time, then you are indeed lucky, but watch out, for soon they will be suggesting that you "raise the level" because they are bored to death. More common is a group with one of two squares at most that can be depended on to dance flawlessly, and not all the time at that. Here is where programming will help you out, to determine in advance which calls and modules might give a bit of a challenge to your "hotshots" while allowing at least some of the floor to follow along.

So by all means, use whatever system(s) you wish in moving the dancers around on the floor, including sight calling techniques if appropriate, or if all else fails!

Happy Dancing!

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by Bob Howell

# easy level

Carole Howard of Mt. Pleasant, Michigan, shared a unique little dance from French Canada at the Memorial Day weekend at Oglebay Park in Wheeling, W.V. It is called...

## LE BRANLE

Dan - se le Bran le, le Bran le, le Bran - le

Dan - se le Bran le, Du Pe tite lim - ou - sin.

**FORMATION:** Circle, no partner necessary. All dancers stand shoulder to shoulder facing COH.

**MUSIC:** Groups sings the song.

**ROUTINE:** Moving to the right with a continuous step-close, step-close. Leader begins by putting hands on head while traveling and singing. All others point to tops of heads while moving to right and singing the verse. Next all point to person's head on either side as they sing the verse again and continue to move right. Each dancer then points to his own nose as he dances the verse. Then he points to the nose of the person on each side as all continue to sing and move right. Next the ears are pointed to, then the eyes, neck, shoulders, elbows, waist, knees, ankles and finally toes. Hysteria will reign.

Last February, the solo dance **Ghostbusters** was featured on these Easy Level pages (Feb., 1985). This past summer one of the students at my Akron University Workshop adapted the dance to the game of Streets and Alleys. Here is a repeat of the dance:

## GHOSTBUSTERS

**FORMATION:** Solo

**MUSIC:** Ghostbusters

**ROUTINE:**

1-8 Extend right heel diagonally forward step on right foot beside left. Extend left heel diagonally forward, then step on left foot. Repeat for right foot. Repeat for right foot.

9-12 Strut forward four steps, turning  $\frac{1}{4}$  right face on count 12.

13-16 Back up four steps R.L.R.L.

Becky Rexroad of Courtland, Ohio, had all the dancers extend their arms to the side, forming several rows or lines of "streets." A "Ghostbuster" was chosen to chase a "Ghost" who was also chosen. On each sequence of the dance the  $\frac{1}{4}$  right face turn then creates alleys, and the Ghostbuster has to revamp his chasing pattern. The dance adapts well to the game. When the Ghostbuster finally catches the Ghost, they choose new people to replace them.

Lou Hyll, a friend of many years, came up to Euclid from Dayton, Ohio, and spent a few days with us. We had a good time sharing traditional materials. An "old-timer" which he shared that I have been using with good success this past summer is the...

## HOOK AND A WHIRL

Number one couple down the center and split the ring  
Elbow hook and there you'll swing  
It's around the outside and home you go  
When you're home do a do-sa-do

All swing corners and don't be late  
Promenade that corner by the garden gate  
Same gent with a brand new girl  
Down the center with a hook and a whirl...  
(Go eight times through)



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## ONE HORSE REEL

FORMATION: Contra lines. Alternate duple. 1,3,5, etc. couples active and crossed over.

MUSIC: One Horse Reel

### COUNTS:

- 1-8 Allemande left with the corner.
- 9-16 Actives to center for a do-sa-do. (Actives do-sa-do partner.)
- 17-24 Corners do-sa-do. (Man's corner is on left.)
- 25-32 Same corner swing. (Finish swing by putting lady on right, both facing center of set.)



- 33-40 Circle left. (With opposite couple)
  - 41-48 Circle right.
  - 49-56 Same four star left.
  - 57-64 Right-hand star, the other way back.
- Head and foot couples cross over every other time.

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## MORE FEEDBACK

I felt like "blowing off a little steam" after reading the "Straight Talk" column in July issue.

If you can't beat 'em, join 'em!

Soon after my husband started calling I recognized danger signals in our otherwise happy square dance participation. I had come to dance, not sit and watch. Then I got involved in helping him improve his calling skills. Being a bit of a ham myself sometimes, when he asked me, I took the mike in an attempt to demonstrate a technique or experiment with styling. Before long we discovered it was fun to share the mike and become partner callers. We practiced together, learned from each other and enjoyed the rewards of a team effort. We could exchange ideas about timing, systems and programming. Often callers need a listening post—someone to share problems and their solutions. It gets lonesome at the top, you know.

Try getting involved in some phase of square dance activity that will make use of your talents. Try club level round dance coaching or line dancing. Super-

wise and assist in costuming, or reporting. Keep the club scrapbook or manage refreshments. Make a sincere effort to benefit your club while making the best use of your energies and abilities.

Some taws may (subconsciously) be jealous of their husbands' star status. Don't compete; be a working partner or assistant. Don't feel misunderstood or neglected. You are probably much more appreciated than you realize. After all, being the wife of a caller makes you somebody pretty special.

Mildred Wilkinson

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- LM148 SOUTHERN BOUND—Bill Claywell
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## 35 IN '85!

On April 12 and 13, 1985, square and round dancers gathered in the Cowboy Capital of Dodge City, Kansas, the "queen of the prairie," for the 35th consecutive annual Spring Festival. This colorful fun-filled festival was started in a grand way in the spring of 1951 by the Promenade Club of Dodge City and such individuals as the Groses, Housers, Moores, Ballous, and Taskers. This festival became known as the Southwest Kansas Square Dance Festival (S.K.S.D.F.), encompassing all the dancers of Southwest Kansas. The festival is promoted by S.K.S.D.F. Assoc., Inc., area square and round dance clubs, the Dodge City Recreation Commission, and Southwestern Kansas Callers Association.

In the beginning, the festivals were held in the Dodge City High School gym; but in 1956, after the city built a Civic Center, the dances were moved to the larger facility. From 1951 through 1955, the festivals were conducted by local callers of the area. In 1956, the first nationally known caller, Selmer Hovland, was invited to Dodge City. Since then, many nationally known callers and cuers have hosted the dances. In 1985, the featured square dance caller was Jerry Schatzer of Los Angeles, California, and the round dance instructors were Charlie and Bettye Proctor of Red Oak, Texas.

The annual spring festival is held the first weekend of April each year, unless Easter is that weekend in which case the festival is moved to the second

weekend. The activities start on Friday evening and continue through Saturday night. In 1961, a one-day fall dance was added to the program and is held the last Saturday in September. Both the spring and fall dances include square and round dancing. There are also extra activities and sights to see around the old cowtown.

Advance reservations are not required for the festivals, but anyone needing motel or other accommodations should make them as early as possible. For more information, you may call these numbers: 316-225-5710 or 316-227-6793; or you may write S.K.S.D.F., Inc., 2423 Diane Dr., Dodge City, KS 67801. Spectators as well as dancers are welcome at both events.

This year another big first was added by the local Chevrolet dealers, Mr. and Mrs. Brent Magouirk furnishing a new car for the featured caller to drive during his stay in Dodge City.

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### APOLOGIES/THANKS

Sorry the S/D record reviews appeared in tiny type last month because there were so many for the space reserved for them. Reviews appear as usual this month. Thanks to John Swindle for nine years as our staff reviewer.

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### STRAIGHT TALK, Continued

each month, taking turns at each other's homes. They seldom went to open dances because one time the caller called weird things like *do paso*! Square dancing was no longer fun. It was hard work. To tell the truth, Fred didn't even like some of the group. But he couldn't let the group down. How Fred secretly wished he could break a leg or something!

Stage Five: Fred met up with "Good Old Bill" once again. In a weak moment he agreed to go to a dance with a friend who had only taken up square dancing less than a year ago. Mainstream, no less! About halfway through the night, Fred said to himself, "Hey! What's hap-

pening here? People are smiling and laughing and having a good time. I have laughed at my own mistakes, and 'Good Old Bill' is all smiles and letting us square dance, instead of moving us around like pawns on a chessboard. You know what? I'll go back next week because these people have taught me what I should have known all along. Square dancing is fun if you just relax and enjoy yourself. Take what comes your way and forget about being the greatest, smartest, most knowledgeable square dancer there ever was."

Tom McGrath  
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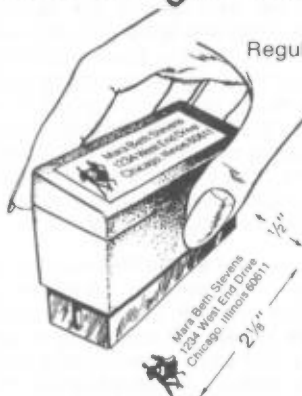
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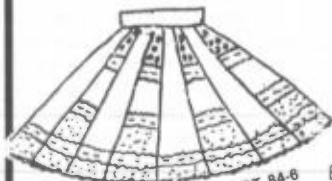
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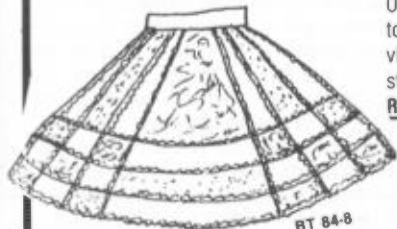
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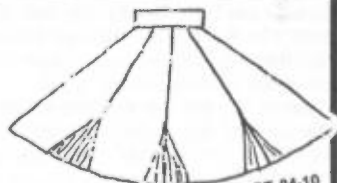
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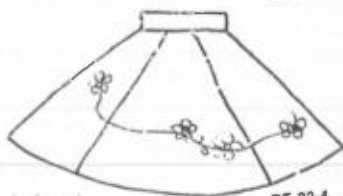
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### Russ & Nancy Nichols

The Fourth Annual American A/C Convention turned out to be a smashing success with 528 couples in attendance. The dancers came from across the country including Canada and Australia. Nancy and I were encouraged and pleased to meet so many of you that read this column. We will take your ideas and expand on them in future articles, but for now, back to the convention. Four halls were programmed with continuous dancing of Advanced, CI, CII, and CIII, from 12:30 to 4:30 and from 8 to 11:30 on Thursday, Friday and Saturday, August 8, 9, and 10 at the University of Toledo, Toledo, Ohio. The fifteen-staff callers were: Bruce Busch, Mike Jacobs, Dave Kenney, Roy Leber, Dave Lightly, John Marshall, Larry Perkins, Tim Ploch, Ben Rubright, Tim Scholl, John Steckman, John Sybalsky, Tom Tarleton, Anne Uebelacker and Joe Uebelacker. The convention, which was the brain-child of Tom Tarleton and Larry Perkins, has been on a growth pattern for the first four years and will require pre-registration by fall next year, in order to utilize the University's facilities to the fullest.

Damon Coe and Ted Whitacre will replace John Marshall and Ben Rubright on next year's staff. As of this writing other callers are being considered and we will bring those to you as soon as confirmations are made. Other changes to be made will be an adjustment to the CIII-A schedule, again at this writing we don't have the solution, but we will let you know as soon as one is found. The only negative note was trying to override the computerized air conditioning system on Saturday. Somehow, we need to find a way to manually control the air conditioning system in the cafeteria area (CI) on Saturday.

The entire convention was taped by RHC Enterprises of 9054 Eden Oaks Avenue, Orangevale, Ca. 95662. The best part of any convention is the people and this year was no exception. The parking lot was full of camping rigs with little parties lasting well into the morning. The Towers Dormitory continues to be a popular place to lay your head and body after eight hours of dancing. This year's price was \$68. for the four nights. New this year was moving the convention headquarters to the Hillcrest Hotel with spacious rooms at the \$30. plus range. We are sure next year this facility will be sold out. Many other motels and hotels

were used and have become the dancers' favorites. The Toledo Area restaurants continue to be the buzz of the convention. Everett and Beverly Grubb continue to provide the menu board which is one of the most popular gathering spots in the Student Union. We dined with several out-of-town couples, including at world famous Tony Packo's of MASH fame. All-in-all it was a great convention with very few hitches and the Toledo Area is anxiously awaiting your arrival next year.

\*\*\*\*\*

During our vacation we had the opportunity to return to Cherry Ridge for the last two sessions of Challenge Week with Keith Gulley and Lee Kopman. We have not been able to attend for the last several years, after spending several years vacationing there. We had a real good time renewing old acquaintances and met a lot of new people. The Joneses have made several improvements to the campground. Many of the dancers we started out with in 1977 are dancing much better and others have decided the rush up the program ladder is not necessary. We felt the floor program to be about CIII+, with the asterisk tips going up from there. We also observed that Cherry Ridge Challenge Week is going to be in trouble in the near future, if someone (dance-leader, caller or the management) doesn't break up the paper-and-pencil routine. The practice of pre-booking your tips has long since disappeared in other parts of the country. It was much more evident this year than in our past visits. This practice has caused the down-fall of several clubs and weekends in other parts of the country and it will have the same result at Cherry Ridge. We observed a couple from Ohio, who are competent C-IV dancers sitting on the sideline because they weren't into the practice. Do you think they will spend the time and money to bother to return? Unlikely! Challenge Week draws the top dancers in the country and you can learn more there in one week than you can in a year somewhere else. We heard things about our own area that we hadn't heard before or thought no one else knew about. We listened to dance philosophies, rules and shortcuts of certain calls, and a lot of plain gossip. There was even a campfire discussion of our belief that tape dancing is to be considered only practice for the next live dance. No solution was found, except we still maintain our theory even after the campfire has gone out. The week was filled with dancing, eating and parties. This year the session was extended to include Ben Rubright who started on Wednesday night before Dave Hodson and then continued with Ross Howell, Keith Gulley and ending with Lee and Lilith Kopman. We mention Lilith because she adds so much to the atmosphere. It was interesting to compare notes with Clark Baker, who writes for the *New England Caller* and with Janie and Olive May, editors of *Zip Coder*.

Yes, it was an interesting six days— a time we will long remember. On the free afternoon between Gulley and Kopman, we danced to Bob Urbasik of the Hamilton, Ontario area. He had some very interesting original material which we enjoyed.

\*\*\*\*\*

The following are excerpts taken from the notes of the Advisory Committee Meeting at National Advanced and Challenge Convention on June 20, 1985. Those in attendance were: Chuck and Betsy Berry (Conn.); Ray and Alberta McNicol (for Derek and Gladys Buxton) (Canada); Hal and Carol Buss (Cal.); Ernst Cambron (Mo.); Jim and Rachel Carey (Ma.); Paul and Dottie Shipp (for Don and Dolly Conrad) (Oh.); Stan and Doris Day (In.); Paul and Carol Galburt (N.Y.); Charles and Eileen Ashe (for Everett and Beverly Grubb) (Oh.); Frank and Sonny Hulswit (Fl.); Bill Kent and Anna Marie Diaz (Cal.); Bob and Jan Laird (Md.); Bill and Joan Mills (N.J.); Dewayne Seagraves (Ga.); and chairman Herb and Monica Seitz (N.Y.). It was decided that a \$3. additional fee would be charged for those who wait to register until they get there, because the dance hall rental fee is directly related to the number of rooms rented. Lee Kopman announced that Ed Foote will remain

as business manager for the next two years. The advisors had urged that the callers take whatever steps were necessary to encourage Ed and Marilyn Foote to continue as business managers. Roger and Sue Holmes have resigned as advisors. Frank and Sonny Hulswit have replaced Mike and Ann Barlean as the advisors from Florida. Any area that would like to have an advisor represent them should contact Herb and Monica Seitz, 84 Klaum Avenue, N. Tonawanda, N.Y. 14120 for further information. Ed Foote has reserved Virginia Beach for next year as well as 1990 and 1991. He is looking for sites for the 1987, 1988 and 1989 conventions. This year staff callers called 40 or 41 tips (not counting C-IV). The associate callers called 3 or 4 tips each (not counting C-IV). Non-staff callers (There were 6 of them.) called one tip each. Ed Foote had asked each non-staff caller in which hall they wanted to call their one tip. The non-staff (Thursday morning) dance seems to have been a great success. It was decided to discard the formula for the number of associate callers and just have 6 associate callers. The advisors recommended that the number of callers on the staff be raised to 10. Any caller wishing to call as a non-staff caller in 1986 should contact Ed Foote.

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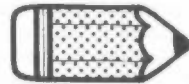


# Creative Choreography

by Ed Fraidenburg

CHOREOGRAPHY

## REVIEW



Callerlab designations for the identification of certain formations:

**FORMATION REACHED from STATIC SQUARE after: DESIGNATION**

- L1P Heads lead right and circle to a line.
- L1P° Sides lead right and circle to a line.
- B1C Heads square thru four.
- B1C° Sides square thru four.
- L1C B1C + slide thru.
- B4R Heads lead right.
- F2P B4R + veer left.
- W1C B1C + touch to a wave.
- W4R B4R + touch to a wave.
- B3C Heads lead left.
- F1P Sides right and left thru + F2P.
- ½W1P B4R + swing thru.
- ½B1P F2P + bend the line + pass thru + partner trade and roll.
- W3C Heads lead left + touch to a wave.
- P10 Sides star thru + zoom.
- P3P Heads star thru.
- P1P Heads right and left thru + star thru.
- F4P Sides square thru four + swing thru + boys run.
- L4P F4P + bend the line.
- L30 L4P + right and left thru.
- F1C Heads square thru four + swing thru + boys trade + boys run.

### CURLIQUE, SCOOT BACK, TAG FAMILY

Heads curlique, scoot back, girls run  
Swing thru, scoot back, boys run, pass thru  
Tag the line right, ferris wheel, swing thru  
Double, turn thru, left allemande...

Heads lead right and circle to a line  
Pass thru, half tag, scoot back  
Centers trade, all split circulate  
Single hinge, scoot back  
Right and left grand...

Heads square thru four, ocean wave  
Girls run, half tag, split circulate  
Single hinge, boys trade, scoot back  
Recycle, pass to the center, square thru ¾  
Left allemande...

Heads lead right and circle to a line  
Swing thru, boys run, half tag, all circulate  
Scoop back, boys run, trade by  
Left allemande...

Heads pass thru go round one to a line  
Touch ¼, circulate, scoot back  
Boys scoot back, all circulate, girls run  
Centers pass thru, curlique, boys run  
Pass thru, wheel and deal, pass thru  
Left allemande...

Heads square thru four, swing thru  
Boys run, half tag, scoot back, boys fold  
Two ladies chain, pass thru, wheel & deal  
Centers pass thru, left allemande...

Heads lead right and circle to a line  
Swing thru, boys run, half tag, scoot back  
All circulate, boys run, trade by  
Left allemande...

*American Squaredance Magazine's choreography section features original material submitted to the editor. New ideas are presented each month. Mail creative material to Ed Fraidenburg, American Squaredance, PO Box 488, Huron OH 44839.*

Heads lead right and circle to a line  
 Ocean wave, girls run, half tag  
 All circulate, scoot back, boys run  
 Star thru, pass thru, wheel and deal  
 Zoom, square thru  $\frac{3}{4}$ , left allemande...

Heads lead right and circle to a line  
 Ocean wave, girls run, half tag, scoot back  
 All circulate, boys run, star thru, pass thru  
 Wheel and deal, centers pass thru  
 Left allemande...

Heads square thru  $\frac{3}{4}$ , separate  
 Go round one to a line, pass thru  
 Wheel and deal, zoom, boys swing thru  
 Double, center boys run, wheel and deal  
 Left turn thru, swing thru, centers run  
 Half tag, right and left grand...

Heads lead right and circle to a line  
 Rollaway, curlique, circulate  
 Centers walk and dodge, boys pass thru  
 Centers scoot back, those two boys run  
 Trade by, swing thru, split circulate  
 Single hinge, right and left grand...

Heads square thru four, swing thru  
 Boys run, half tag, scoot back, boys run  
 Pass thru, half tag, scoot back  
 Centers run, half tag, boys run  
 Wheel and deal, left allemande...

Heads curlique, box circulate  
 Walk and dodge, swing thru, girls trade  
 Square thru four, trade by, left allemande..

Heads curlique, walk and dodge, curlique  
 Split circulate, boys fold, girls turn thru  
 Curlique, right and left grand...

Sides rollaway, curlique, same four  
 Scoot back, walk and dodge, curlique  
 Split circulate, boys run, crosstrail thru  
 Left allemande...

Heads lead right and circle to a line  
 Ends star thru, centers curlique  
 Original sides curlique, heads Dixie style  
 To wave, ends star thru, others cloverleaf  
 Centers pass thru, curlique, ends circulate  
 Centers trade, single hinge, scoot back  
 (or scootback and single hinge)  
 Right and left grand...

## CALLERLAB PLUS QS

### LOAD THE WINDMILL

DESCRIPTION: From facing lines of four,  
 center four *swing thru* and without stop-  
 ping, *cast off*  $\frac{3}{4}$  to become the centers of

a column. Ends, meanwhile, start to *load the boat* but, when they meet the third dancers, they *touch*  $\frac{1}{4}$  (instead of the *pass thru* and *quarter in*). Movement ends in right-hand columns.

COMMENT: This "basic" first appeared on the scene in October, 1979, and more recently in a national note service. It baffles me why, if there is no comparatively new call worth looking at, we should be saddled with an older call. If it could not make it on its own in 1979, why should we expect it to do any better this time around? Nevertheless, here is some sample choreo:

Heads pass thru go round one to a line  
*Load the windmill*, centers walk & dodge  
 Other boys run, all track two, girls trade  
 Recycle, pass thru, trade by  
 Left allemande...

Heads rollaway, sides lead right and  
 Circle four, men break to lines  
*Load the windmill*, all eight circulate  
 Centers trade, coordinate, ferris wheel  
 Dixie grand, left allemande...

Heads lead right and circle to a line  
 Right and left thru, rollaway  
*Load the windmill*, triple scoot  
 Coordinate, half tag, single hinge  
 Right and left grand...

Heads lead right and circle to a line  
*Load the windmill*, coordinate  
 Couples circulate, bend the line  
 Reverse flutter wheel, crosstrail thru  
 Left allemande...

Heads square thru four, slide thru  
*Load the windmill*, centers box circulate  
 All boys run, heads cloverleaf, sides trade  
 And crosstrail thru, left allemande...

Heads lead right and circle to a line  
 Touch  $\frac{1}{4}$ , coordinate, bend the line  
*Load the windmill*, coordinate  
 Ferris wheel, zoom and square thru  $\frac{3}{4}$   
 Left allemande...

Heads lead right and circle to a line  
 Flutter wheel, *load the windmill*  
 All circulate, boys run, touch  $\frac{1}{4}$   
 Single hinge, right and left grand...

Heads flutter wheel, four ladies chain  $\frac{3}{4}$   
 Heads lead right and circle to a line  
 Rollaway, *load the windmill*, boys run  
 Square thru  $\frac{3}{4}$ , trade by, left allemande...

Heads pass thru, go round one to a line  
 Grand swing thru, in each foursome  
 Centers run, wheel and deal  
*Load the windmill*, all circulate  
 Trade and roll, *load the windmill*  
 All circulate, boys run, centers pass thru

Swing thru, same sexes trade  
Right and left grand...

Heads pass thru go round one to a line  
Touch  $\frac{1}{4}$ , all circulate, trade and roll  
*Load the windmill*, all circulate  
Boys run, double pass thru, track two  
Swing thru, right and left grand...

Heads flutter wheel, four ladies chain  $\frac{3}{4}$   
Heads lead right and circle to a line  
Right and left thru, rollaway  
*Load the windmill*, boys run  
Left allemande...\*

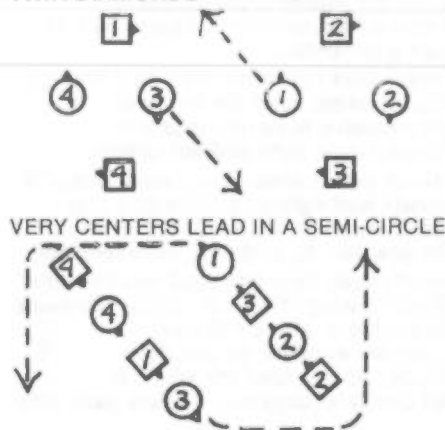
Or, girls run, right & left grand...

Heads lead right and circle to a line  
Grand swing thru, boys run, wheel & deal  
*Load the windmill*, all circulate  
Boys run, pass to the center, square thru  
Three-quarters, left allemande...



### LINE THE DIAMOND (IN, OUT, RIGHT, LEFT, ZIG-ZAG) by Rip Risky, Haslett, Michigan

DESCRIPTION: From twin center-to-center diamonds: very centers lead everyone in their diamond in a semi-circle around the other diamond (as in *exchange*). This produces two single file columns. From here, all take the next command (*in, out, right, left, zig-zag*). Ends in lines, except *zig-zag* which ends in waves.  
TWIN DIAMONDS



### RESULT



### SAMPLE CHOREO:

Heads square thru four, swing thru  
Boys run, girls hinge, *line the diamond in*  
Pass thru, wheel and deal, square thru  $\frac{3}{4}$   
Left allemande...

Head square thru four, swing thru  
Boys run, girls hinge, very centers trade  
*Line the diamond in* (zero line)  
Dixie style to a wave, boys run, girls hinge  
Diamond circulate, *line the diamond in*  
Crosstrail thru, left allemande...

Heads lead right and circle to a line  
Pass the ocean, girls circulate, girls run  
Boys hinge, diamond circulate  
*Line the diamond in*, pass thru  
Wheel & deal, pass thru, left allemande...

Heads square thru four, swing thru  
Boys run, girls hinge, very centers trade  
*Line the diamond*, girls turn back  
Right and left grand...

Heads pass the ocean, ping to a diamond  
Diamond circulate, *line the diamond*  
Girls face out, boys face out, ferris wheel  
And spread, pass thru, girls cross fold  
Star thru, girls hinge, *line the diamond in*  
Pass thru, wheel and deal  
Centers pass thru, left allemande...

Heads promenade  $\frac{1}{2}$ , lead right  
And swing thru, boys run, girls hinge  
Diamond circulate, *line the diamond out*  
Girls trade, boys run, left allemande...

Heads lead right and circle to a line  
Pass the ocean, boys circulate, girls run  
Boys hinge, diamond circulate  
*Line the diamond*, girls turn back  
Touch  $\frac{1}{4}$ , split circulate, single hinge  
Boys trade, boys run, ferris wheel  
Zoom and pass thru, left allemande...

Heads lead right and circle to a line  
Dixie style to a wave, boys trade, boys run  
Girls hinge, diamond circulate  
*Line the diamond*, boys turn back  
Pass thru, centers star thru  
Others cloverleaf, all swing thru, boys run  
Left allemande...

Heads square thru four, sides rollaway  
Swing thru, centers run, centers hinge



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Mike Trombly

TNT223 TIJUANA HOEDOWN/TROM'S HOEDOWN  
TNT224 BIG BOSS MAN by Hank Hanke  
TNT225 POP GOES THE MOVIES 84, Round by Jack Raye  
TNT226 LOVING IS GOLD by Dan Faria  
TNT227 JUMP RIGHT IN HOEDOWN/YAMA HOEDOWN  
TNT229 WHEELS (Round), by Bud Parrott  
TNT230 LOVE FOUND YOU AND ME by Ron Fotch  
TNT231 ARIZONA WALTZ by Virginia Colling  
TNT232 BEAT THE CABBAGE/ST. ANN REEL, (Hoedowns)  
TNT233 HOOP DE DOO POLKA by Al Brundage  
TNT234 SAVE THE LAST DANCE FOR ME by Erwin West  
TNT235 SHOW ME, Round by Fran Kropf  
TNT236 DOWN AT PAPA JOE'S, Round by Phil Guenther  
TNT237 LISTEN TO THE MOCKINGBIRD by Jim Mayo  
TNT238 YOUR SWEET LOVE by Glen Cooksey  
TNT239 TRAIL OF THE LONESOME PINE by Al Brundage  
TNT240 DREAMS COME TRUE, Round by Glen Cooksey  
TNT241 SHUFFLING ON/TIP TAP, (Hoedowns)

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Diamond circulate, very centers trade  
Line the diamond out, ends crossfold  
Touch  $\frac{1}{4}$ , scoot back, split circulate  
Single hinge, right and left grand...

## FIGURES

Heads square thru four, swing thru  
Centers run, centers hinge  
Diamond circulate, center boys trade  
Diamond circulate, center girls run  
Girls half tag, all crossfire, all trade & roll  
Pass thru, wheel and deal, dixie grand  
Left allemande...

Heads lead right and circle to a line  
Swing thru, trade the wave, single hinge  
Coordinate, girls hinge, diamond circulate  
Flip the diamond, girls cross run  
Boys trade, boys run, ferris wheel  
Dixie grand, left allemande...

Heads lead right and circle to a line  
Dixie style to a wave, left swing thru  
And spread, right and left grand...

Heads lead right and circle to a line

Touch  $\frac{1}{4}$ , coordinate, girls walk & dodge  
Girls chase right, boys circulate  
Couples circulate, wheel and deal  
Square thru four, wheel and deal  
Square thru  $\frac{3}{4}$ , left allemande...

Heads pass thru, go round one to a line  
Load the boat, touch  $\frac{1}{4}$ , extend the tag  
Swing thru, recycle, trade by, touch  $\frac{1}{4}$   
Extend the tag, boys recycle, sweep  $\frac{1}{4}$   
Girls cloverleaf, centers pass thru  
Touch  $\frac{1}{4}$ , recycle, square thru  $\frac{3}{4}$ , trade by  
Left allemande...

Heads lead right and circle to a line  
Swing thru, girls fold, peel the top  
Relay the deucey, recycle, swing thru  
Right and left grand...



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## P.S.: MS/QS

by Walt Cole

### TIMING'S THE THING!

#### INTRO:

-----	:	-----	:-- Heads square thru
-----	:	-----	
Do-sa-do the corner --	:	-----	:-- Touch a quarter
-- Walk & dodge	:	-----	:-- Partner trade
-- Right & left thru	:	-----	
Pass the ocean --	:	-----	:-- Recycle --
Swing the corner --	:	-----	:-- Promenade
-----	:	-----	
-----	:	-----	

### FOR THE MODULAR CALLER:

Static square: Four ladies chain  
 Heads pass thru, cloverleaf  
 New centers pass thru, zero box...

Static square: Four ladies chain  $\frac{1}{4}$   
 Sides pass thru, cloverleaf, new centers  
 Pass thru, star thru, zero line...

Zero box: Pass to the center  
 Centers half square thru, cloverleaf  
 New centers pass thru, zero box...

Zero box: Pass to the center  
 Double pass thru, cloverleaf  
 Centers pass thru, zero box...

Zero line: Centers turn thru, cloverleaf  
 Ends star thru, square thru  $\frac{1}{4}$   
 Slide thru, zero line...

Zero line: Ladies chain, pass thru  
 Wheel and deal, double pass thru  
 Cloverleaf, centers right & left thru  
 Pass thru, star thru, zero line...

Zero box: Star thru, pass thru  
 Double pass thru, cloverleaf, centers  
 Flutter wheel, pass thru, star thru  
 Zero line...

Zero line: Diagonal end ladies chain  
 Pass thru, wheel & deal, double pass thru  
 Cloverleaf, centers pass thru  
 Right and left thru, zero box...

BASIC PROGRAM: Wheeling & dealing  
 Zero line: Pass thru, wheel and deal  
 Double pass thru, first couple go left  
 Next couple right, star thru  
 Square thru  $\frac{1}{4}$ , left allemande...

Zero line: Pass thru, wheel and deal  
 Double pass thru, first couple left  
 Next couple left, promenade  
 Sides wheel around, left allemande...

Zero line: Pass thru, wheel & deal, double  
 Pass thru, face partner, pass thru  
 Wheel & deal, double pass thru

Face partner, pass thru, wheel & deal  
 Double pass thru, face partner  
 Right & left thru, pass thru, face partner  
 Box the gnat, right and left grand...

Zero line: Pass thru, wheel & deal  
 Double pass thru, turn back on partner  
 Wheel & deal, double pass thru  
 Turn back on partner, wheel & deal  
 Double pass thru, turn back on partner  
 Bend the line, crosstrail thru  
 Left allemande...

MS PROGRAM: Hinge, hinge, hinge  
 Zero box: Single hinge, split circulate  
 Single hinge, recycle, left allemande...

Zero box (wave): Single hinge, centers  
 Trade, single hinge, centers trade  
 Boys run, pass the ocean, recycle  
 Left allemande...

Zero box: Spin chain thru, single hinge  
 Split circulate, walk & dodge, wheel &  
 Deal, centers touch to wave, girls trade  
 Right & left thru, zoom, centers  
 Square thru  $\frac{1}{4}$ , left allemande...

Zero box, Swing thru, boys run  
 Partner hinge, walk & dodge, partner  
 Hinge, girls trade, pass to the center  
 Centers touch to a wave, single hinge  
 Box circulate twice, left allemande...

Zero line: Pass the ocean, swing thru  
 Boys run, partner hinge, centers trade  
 Single hinge, centers trade, boys run  
 Right and left thru, pass thru  
 Face partner, box the gnat  
 Right and left grand...

Zero box: Swing thru, boys run  
 Ferris wheel, pass thru, touch  $\frac{1}{4}$   
 Swing thru, centers run, couples hinge  
 Center couples trade, couples hinge  
 Couples circulate, bend the line  
 Star thru, centers pass thru, touch  
 To a wave, recycle, left allemande...

Zero line: Pass the ocean, swing thru  
 Boys run, couples hinge, center couples  
 Trade, couples hinge, couples circulate  
 Bend the line, pass the ocean, swing thru  
 Right and left grand...

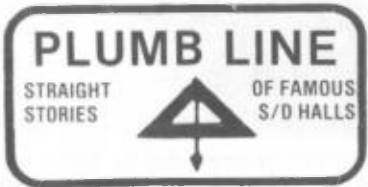
#### Name it!

Static Square: Heads square thru  
 Pass thru, centers swing thru twice  
 Outsides partner trade, extend to a wave  
 Girls trade, recycle, left allemande...

### SAMPLE MAGAZINES

We still have 'em. Ask for 20, 30,  
 50—whatever. Hand 'em out to class  
 people especially. We'll all appreciate it.





### SPRING LAKE CENTER in Lakemore, Ohio

In June of 1984, Dart Hall in North Canton closed its doors to area square and round dancers. Thus began the search for a new place to dance.

In November a group of 23 investors, mostly square dancers, began proceedings to form a corporation called R.E.C., Inc., and to subsequently purchase a building on 325 feet of shoreline on the east side of Springfield Lake in Lakemore, Ohio, just south of Akron.

The building was originally used to house a *Dodge-Em* car ride, then a roller skating rink. In the 1950's and 1960's it was the *Starlight Ballroom*, a popular

country and western dance hall.

After standing vacant for the last few years, it was purchased by R.E.C., Inc. and named *SpringLake Center*, a combination of *Springfield Lake* and *Lakemore*.

In January 1985, the corporation began renovating the hall, replacing everything on the inside of the building (walls, ceiling, wiring, plumbing, etc.) except the wonderfully danceable maple floor.

On April 14, 1985 the doors were opened for the first square dance. 32 squares rocked the hall to the calls of Damon Coe and Scotty Sharrer and danced to the cues of Stan Jaynes. That was the first of many dances that will provide thousands of fond memories for square and round dancers in the years to come.

Since that first dance, the Grand Opening Dance was held on May 19 with 16 square dance callers and 7 round dance cuers and over 525 in attendance.

Continued on Page 89



Bob Bennett Carlene



Jack & Muriel Raye

### THUNDERBIRD



Bob & Vivian Bennett  
Owner & Executive Directors



Chuck Myers



Bud Whitten



Tommy Russell

#### SINGING CALLS:

- TB237 LITTLE RED WAGON, Bud Whitten
- TB238 GONNA GO HUNTIN' TONIGHT, Bob Bennett
- TB239 GOOD OLE DAYS ARE RIGHT NOW— Gabby Baker/Chuck Mashburn (Duet)
- TB240 FOOD ON THE TABLE, Tommy Russell
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- TH518 SOUTHLAND, Betty Kent
- TH523 THUNDERBIRD JUMP, Jane Grove
- TH531 EAST TEXAS SUNDAY MATINEE, Janice Lowe

#### HOEDOWNS:

- TH530 UNDER THE DOUBLE EAGLE/THE POOR HOB
- TH531 EAST TEXAS SUNDAY MATINEE/FEUDING
- TH532 ROCK-A-BILLY FEVER/ WARNING SIGN



Chuck Mashburn



Gabby Baker

#### NEW LINE DANCE TO:

- TR3001 WALKIN' AFTER MIDNIGHT, Hal & Helen Petschke

- TB204 MUDDY BOGGY BANJO MAN, Vivian Bennett
- TR3001 WALKIN' AFTER MIDNIGHT, Vivian Bennett

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# FACING THE L.O.D.

## CORKY & PAULETTE PELL

The Pells were initially introduced to square and round dancing in 1955 at Nancy, France, where they undertook the club's R/D program and became accredited members of the European Callers & Leaders Assn. during 1955-57. They participated in numerous square dance activities in Europe. In the Washington, D.C. area during 1958-65, they were active members of several clubs, board members of WASDCA, and members of a R/D leaders group. Their tour in Europe from 1965-76 included serving as presidents of several clubs; R/D coordinators for the European Callers and Teachers Assn. (ECTA) for several years; president of the Callers Association; liaison with the European Assn. of American S/D Clubs (EAASDC).

The Pells attained honorary membership in numerous clubs in Europe as well



as honorary membership in ECTA and EAASDC. In 1977 they were honored by SIOASDC with the presentation of the Silver Spur. They are charter members of Roundalab and served as board members, now being honorary life members. They chaired the 20th reunion of The Overseas Dancers Assn. in Austin and were honored by that organization with the Julius & Miriam Nestor Award. They

**Continued on Page 91**

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When working days have fled.

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You'll eat a lion's share,  
But don't forget your health and fitness  
Warrant special care.

Plan to dance and dance and dance,  
To learn, improve, and grow.  
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—Mary F. Heisey



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**K-1307 ALABAM**, Hoedown/Flip by Harry Lackey

### RECENT RELEASES ON KALOX:

**K1306 BLUE KENTUCKY GIRL** by Harry Lackey

**K1305 MISSISSIPPI SQUIRREL REVIVAL** by John Saunders

### RECENT RELEASES ON LONGHORN:

**LH-1043 HIGHWAY TO NOWHERE** by Francis Zeller

**LH-1042 BETCHA MY HEART** by Francis Zeller

**LH-1041 I'M ONLY IN IT FOR THE LOVE** by Mike Bramlett



Francis Zeller



Mike Bramlett

### NEW ROUNDS ON BELCO:

**B-334-A VELVET GLOVES**, Two-step by Jack & Lee Ervin

1. Music Only; 2. Cues by Charlie Proctor

**B-334-B MOONLIGHT BAY**, Two-step by Richard & JoAnne Lawson

1. Music Only; 2. Cues by Richard Lawson



Billy Lewis

### RECENT RELEASES ON CROW:

**C-002 OKLAHOMA HILLS**, Flip/Inst. by Bill Crowson

**C-001 CALENDAR GIRL**, Flip/Inst. by Bill Crowson



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Bill Crowson

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# CALLERLAB CONFAB

Daryl Clendenin, chairman of the Callerlab MS Quarterly Selection Committee, announced that *spin the net* is the MSQS for the period beginning Oct. 1.

*Spin the net* was created by Don Beck. Starting formation: parallel ocean waves or eight chain thru. From parallel ocean waves, all *spin the top* to form a momentary tidal wave. Without stopping, the very center four dancers, in their own wave, do another *spin the top*, while the other four dancers *cast off*  $\frac{1}{4}$  and the outfacers *run*. Ending formation:  $\frac{1}{4}$  tag. Timing: 16.

Singing Call Figure:

Heads (sides) square thru, do-sa-do

To a wave, swing thru, *spin the net*

Centers recycle, pass thru, swing corner Promenade...

Comments: Those who have used this call find good dancer reaction along with a reasonably quick teach. Don advises that if started from normal waves (right-hand waves with men on ends,

women in center), and dancers *swing thru* and then *spin the net*, the *spin the top* actions will be from the most common positions and will end in a  $\frac{1}{4}$  tag with a normal wave in the center and normal couples out the outside.

**CURRENT MS QUARTERLIES:** With the addition of the above, there are now three current MSQS, *chain down the line*, *grand parade*, *spin the net*.

**CURRENT PLUS QUARTERLIES:** *Spin chain and exchange the gears*, *ping to a diamond*, *load the windmill*, *coordinate the gears*.

ASD was among others who did not receive notification of the latter choice, the QS for August 1, so we include the definition here:

**Coordinate the gears:** start from right hand (or left-hand) columns. All *circulate*  $1\frac{1}{2}$  to form three pairs (column of six) with a lonesome dancer at either end (as in first part of *coordinate*). From here, without stopping, each lonesome dancer and the adjacent pair extend right hands to form two three-hand stars and, as each star starts to turn, the two very center dancers also extend right hands to join the stars they face, thus blending

Continued on Page 92

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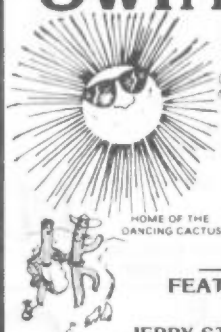
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# People

IN THE NEWS



This month we'll start with three pretty caller faces, shot at the last National Convention in Birmingham by ace Japanese photographer **Ichiro Fujima**, who has contributed a number of this month's photos as well as previously printed ones. The young women are, l. to r., **DeeDee Dougherty-Lottie**, **Sara Amot**, and **Karen Reynolds**.



Speaking of the National Convention, here are other shots taken by **Ichiro**, showing (top left) the **Chinook Boys** with **Daryl Clendenin**, (top right) **Charlie Procter** and **Marshall Flippo** getting an eyeful of the (bottom left) **Parade of States**, and three youthful hams at the mike: **Jerry Story**, **Tony Oxendine** and **Larry Letson**.

Speaking of Birmingham, many individuals were named in the local press in dozens of articles. Here are just a few: **Winnie Maxey** of **Mooreville, In.**; **Jamie Fulton** of **Anderson, In.**; **Cecil Lorange** of **Muncie, In.**; **Mac Letson** (caller) of **Mus-**

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cle Shoals, Ala.; **Art Tangen** (Iowa caller); **Janet Shields** of Huntsville, Ala.; **Howard Maddock** of Mission, Ks.; **Barbara Stone** of Texas; **Gordon** (also **Sandy**) **Goss** of Jackson, Ms.; **Cliff Hardaway** of Camden, Ark.; **Cacti Pete** of Texas; **Helen Griggle** and **Rose Marie Vogel** of Pittsburgh, **Lucille McFarland** of Greenville, S.C.; **Ed and Gloria Kilner** of In.; **Mary Ellen Cheasty** of Mt. Tabor, N.J.; **George Diethrich** of Three Rivers, Mich.; **Louis Gaines** of Montgomery, Ala.; and **Perry and Jerry Lefeavers** of Atlanta.



*The Glens Falls, N.Y. Post-Star* showed the Adirondack Angels club of Broadalbin (Schenectady area) helping to "kick off" the 1985 Saratoga Race Track season.

**Caller Russ and Ginny Perfors**, formerly of Ohio, are now permanent residents of Brooksville, Florida.

Caller/record producer **Gerald McWhirter** of Oklahoma has changed his label from Roofers to Cimarron.

**Ed Kozlowski Jr.**, of Largo, Fla., tells us that through benefit dances and donations \$2140 has been sent to "Save Our Lady" (Statue of Liberty) fund. A dance for this purpose will be held in Pnellas Park next Feb. 16, featuring callers **Bob Barnes**, **Fred Koning**, **Art Springer** and **Ed. Cuers** will be **Pat Fiyalko**, **Karl Curewitz**, **Jim and Judy Moran**, and **Frank DuBois**.

At the National Convention, cuer **Bob Kemper** was stricken by a heart attack, but **Janette** reports he is now home and doing well after a multiple by-pass.

Caller **Jim Poorman** of Mattoon, Ill. gave us an outstanding full-page photo-feature on square dancing from the *Mattoon Journal Gazette*, especially featuring **Thelma and John Rennels** of Charleston, Ill. They recently celebrated 50 years of dancing with a dance in Mattoon, which 230 dancers attended. **Bob Newman** and **Tony Oxendine** called. The Rennels Barn is a well-known area S/D hall.

Continued on Page 92





## INTERNATIONAL NEWS

### OKLAHOMA CITY IN 1989!

Oklahoma City was announced as a future National Convention site as almost 18,000 dancers from 49 states, Canada and many other countries attended the 34th Convention in Birmingham, Alabama. Future convention dates are:

Indianapolis, June 26-28, 1986

Ernest and Barbara Stone, chairmen;  
Houston, June 25-27, 1987

Lee and Lettie Reed, chairmen;  
Anaheim, June 23-25, 1988

A.R. and Edna Rodgers, chairmen;  
Oklahoma City, June 22-24, 1989

Chet and Billie Ferguson, chairmen;

The 1990 convention will be awarded in 1986. Eight cities, Atlanta, Chicago, Cincinnati, Memphis, Milwaukee, Philadelphia, Richmond and Salt Lake City, have announced their intentions to bid on future conventions.

Howard and Peggy Thornton were elected presidents of the National Executive Committee, with Bud and Helen Goldsmith, vice-presidents; Floyd and Clare Lively, secretaries; Don and Shirley Blanchard, treasurers.

### OPENING DAY CEREMONIES

Square dancing was one event of the Special World Olympics of the Deaf opening day ceremonies. Last July, organized and directed by Bob Duval, five area clubs sent five couples to form five squares and dance before an audience of 7,000 in the Drake Stadium at U.C.L.A. Filing in hand in hand following the athletes, the group of 40 made an impressive showing. Sign language flowed back and forth between dancers and athletes, and it was a time of love and friendship between nations.

### NEW CONGRESSIONAL BILL

HJR316, introduced June 17, has 73

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Shorties — 3" legs,  
8 rows of lace.

cosponsors. The National Folk Dance Committee, seeking passage of a bill to name the Square Dance as the national dance of the U.S.A. is seeking a one or two-year designation. The bill has 73 cosponsors. If your representative is not one, phone or write, requesting his/her support as a co-sponsor. 218 cosponsors are needed before November 1. For information, write NFDC, PO Box 5775, San Jose, CA 95150.

#### IN MEMORIAM

We belatedly report the death of Neil Grossman on June 20, 1985 in Los Angeles, California. Neil was a caller who was dedicated to the square dance activity and helped many to enjoy it more fully. Sympathy is extended by his friends to his wife, Linda.

Zenous Morgan, Chicago caller and elementary school teacher, died in July while driving his car. He was the founder and caller of ChiSquares, Chicago's oldest black square dance club. He was well-known among callers and was invited to perform at the inaugural ball for President Carter. Sympathy is extended to his wife, Erma Jean, and their family.

#### WESTERN MASS. FALL FESTIVAL

The 10th annual Western Mass. S&R/D Fall Festival will be held Dec. 1 at the Springfield Civic Center, 2-9:30 p.m., with four halls featuring a Beginners' Ball, a R/D hall and programs of dancing from MS to Plus. Other features will be exhibitors and wheel chair dancing. The event is co-sponsored by WMSARDA (Western Mass.) and SACA (Springfield). WNERDTA (Western N.E. R/D) will provide cuers. For information contact Russ Moorhouse, 44 Brandon Ave., Springfield MA 01119.

#### CALIFORNIA CHATTER

Cloggers going to California may dance with a new club, the Apple Creek Cloggers, which started in September and dances every third Sunday at 4 p.m. at the Mt. Sac. College Student Center, Walnut, Ca. Clogging cuer is Marilyn Hansen. Contact Tom McKissack, 1255 Amethyst St. #68, Mentone CA 92359.

Members of the Swinging Rebels Club of Rialto congratulate nationally-known callers Chuck Donahue, Renny Mann and Johnnie Scott on receiving Gold

**Continued on Page 95**

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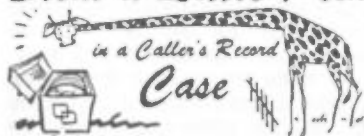
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# Steal a Little Peek



## CHAD JOHNSON

Chad Johnson of South Point, Ohio began his calling career 12 years ago after one year of square dancing.

He calls mostly in the southeastern part of the United States. He has been on the staff of the Snowbird Festival in Gatlinburg, Tenn. for the past nine years. He has called on the Seven Hills Festival in Rome, Ga., Derby City Festival in Louisville, Ky., and Natural Bridge Festival in Virginia. He also has his Spring Promenade Festival each year in Huntington, W. Va.

He is a member of Callerlab. Chad calls these levels: Basic, Mainstream, Mainstream Plus and Advanced. He also teaches and workshops all the levels he calls.

Chad is a native of West Virginia and is employed by Columbia Gas Transmission of Kentucky. Chad and his wife Shirley have three children and five grandchildren.

Chad and Shirley have been made honorary members of four square dance clubs. One square dancer has remarked



that Chad has all the charisma that all other callers should acquire. He is well known for his rhythm and timing and is proficient in all levels of square dance calling. Chad and Shirley feel that the numerous friendships they have made are the greatest keys to success in the world of square dancing. These friendships are one of their most valued treasures.

—Janet Hackney

## SINGING CALLS

The Rose— Rhythm

Ready To Go On— Chicago Country

Wasted The Rest— Lou Mac

What You Do To Me— Ranch House

## HOEDOWNS

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Mountain Dew— Chaparral

Bones— ESP

Nice & Easy— TNT

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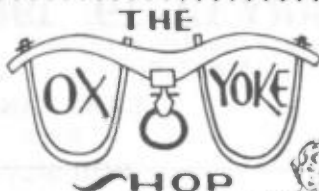
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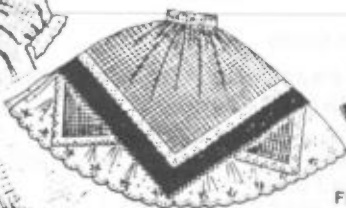
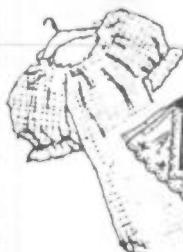
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# Flip Side



## ROUND REVIEWS

by Frank & Phyl Lehnert

### ROCK AND ROLL SHOES—Columbia 38-04531

Choreography by Don & Dee Schneider

Good music (Ray Charles and B.J. Thomas); a good-feeling, easy-intermediate two-step.

### STREET FAIR—Grenn 17084

Choreography by Paul and Laura Merola

Good peppy music for an alltime popular classic, an easy fun-type polka, cued by Lou Lucius.

### WALTZING MY WAY—Grenn 14094

Choreography by Doc & Peg Tirrell

Pretty music; a basic drill-type, cue-thru waltz. Cued by Doc.

### G.L.C.—RCA 447-0636

Choreography by Lloyd & Nan Walker

Good Elvis *Good Luck Charm* music for an interesting three-part intermediate two step and swing.

### SWINGING—MGR 007 (Hi-Hat 007)

Choreography by Ivan & Billie Sager

Good music and a slightly different easy two-step.

### IDA—MGR 007 (Hi-Hat 853)

Choreography by Ken Croft & Elena DeZordo

Good music and a flowing, easy two-step.

### WHIPPED CREAM—AM 8505

Choreography by Ted & Mary Fasnacht

Good Herb Alpert music (Flip of *Mae*) and a nice, slightly different, easy-intermediate two-step.

### FIREMAN'S TWO-STEP—MCA 52586

Choreography by George & Jahnne Eddins

Swinging music (vocal), easy two-step with a *solo box* and a slow *Rock the Boat*.

### LET IT ROLL—Capital 5458

Choreography by Dave & Opal Hallman

Really swinging music (Mel McDaniel) and a busy, easy-intermediate two-step and swing.

### THE ONE YOU LOVE—MCA 60050

Choreography by Judy and Jim Moran

Good Mills Bros. music for a really different dance with a waltz, foxtrot and jive all in one intermediate routine.

### BABY COME BACK TO ME—Atlantic 7-89584

Choreography by Dick & Crystal Taylor

Lively music (*Manhattan Transfer*) and a flowing, three-part, easy-intermediate two-step.

### OVER AGAIN—Thunderbird TR 3003

Choreography by Carlene & Steve Bohannon

Good music and a comfortable, easy, two-step cued by Carlene.

### SOMETHING IN MY HEART—Chaparral 608

Choreography by John & Wanda Winter

Good country music and a nice cue-thru two-step, cued by John.

### DIXIE ROAD—MCA 52564

Choreography by Dennis & Ginny Crapo

Good music (Lee Greenwood) and a comfortable three-part, easy two-step.

### STREET DANCING—Folkcraft 1459

Choreography by Ken Croft and Elena DeZordo

Good peppy music and a good fun dance. A "Goatherd" type two-step.

### IT'S MY TURN—Lamon 10117

Choreography by Bruce & Eileen Williamson

Good country music and a flowing, easy, three-part two-step.

### LOVE SOMEBODY—Hi-Hat 969

Choreography by Art & Virginia Bivens

Good music and a nice, high-intermediate foxtrot and jive routine.

### DREAMS COME TRUE—TNT 240

Choreography by Glen & Jacquie Cooksey

A nice easy waltz to good music.

### DOWN AT PAPA JOE'S—TNT 236

Choreography by Phil & Becky Guenther

Good swinging music; a comfortable, easy two-step with an irregular sequence.

### YOU'RE AN OLD SMOOTHIE—Grenn 17075

Choreography by Eva Hankins

Good music and a good, easy two-step cued by Eva.

### ANYTIME—Windsor 4-544

Choreography by Barbara Brown

Excellent music and a smooth, easy-intermediate two-step and foxtrot.

### BIG TRAIN—Warner Bros. 7-29100

Choreography by Len & Sue Vance

Easy-intermediate four-part two-step to peppy music.

### SAVE THE LAST DANCE FOR ME—Atlantic OS-13016

Choreography by Ed & Carolyn Raybuck  
Good music with a Latin beat; a flowing, easy-intermediate rumba.

### TONIGHT YOU BELONG TO ME—Capitol X012

Choreography by Ted & Mary Fasnacht

Catchy music (*Patience and Prudence*); interesting intermediate foxtrot and swing routine.

### GONNA GET ALONG WITHOUT YOU—Capitol X012

Choreography by Ted & Mary Fasnacht

Good music; peppy, easy-intermediate two-step.

### CHANSON D'AMOUR—ERA 007

Choreography by Roy & Exie VanVactor

Good music and a good intermediate foxtrot and swing routine, slow and controlled.

### P.S. I LOVE YOU—Mercury 880217-17

Choreography by Bob and Barbara Wilder

Pretty music with a Tom Hall vocal and a nice, easy-

Continued on Page 93

# Flip Side

## SQUARE REVIEWS

### Records listed alphabetically by label.

Another big batch of records arrived for review this month. Almost all were well-timed, with well-done instrumentals and clearly understood calls. Our only question: can the square dance world do justice to so many new releases each month?

So many holiday releases arrive on the market too late that we congratulate Blue Star for starting early this year. Johnny Wykoff's new releases on this label offer a showcase for callers who are also accomplished singers.

#### FROSTY THE SNOWMAN—Blue Star 2289

Caller: Johnny Wykoff

"A real cool record." "I'm all ready for Christmas." Johnny uses *spin chain thru* in his figure, with a tiny delay following it.

#### I'LL BE HOME WITH BELLS ON—Blue Star 2286

Caller: Johnny Wykoff

Johnny is at his best on this release with figures that give the caller ample time to use the words of the song.

#### SUGAR BLUES—Blue Star 2288

Caller: Johnny Wykoff

This oldie was well done with a challenging combination of basic figures that were also well-timed. Dancers must listen closely and remember whether they are heads or sides.

#### MY IDEAL—Blue Star 2287

Caller: Tex Brownlee

Girls in, men sashay from lines took the dancers by surprise. Interesting figure.

#### DUSTY DIXIE ROADS—Blue Star 2285

Caller: Andy Petre

Dancers liked the *split circulate twice* figure but the pause between was noticeable and interrupted the flow. This release has nice music and a smooth dance, except for the above.

#### LET'S GET IT WHILE THE GETTING'S GOOD—Blue Star 2284; Caller: Johnny Wykoff

A danceable and rhythmic instrumental enhanced by Johnny's singing voice. Peppy presentation.

#### BLUE BAYOU—Blue Star 2283

Caller: Glenn Zeno

Dancers are so used to standard figure openings that they were surprised by the oldie: *head ladies chain right*. Nice to have a change by Glenn on this rhythmic and smooth release.

#### MY TOOT TOOT—Blue Star 2282

Caller: Lem Gravelle

A novelty song with a long intro. Our dancers were not excited about the title.

#### HELLO MARY LOU—Chaparral 3513

Callers: Ken Bower & Gary Shoemaker

Ken and Gary alternate calling and harmonize on the tag lines. A key change in the last break builds excitement. The release was fine for dancing, except for an 8-beat wait between break and figure; might the caller add a *swing*?

By chance the review dancers danced the Chinook records first and commented on the good quality of all three:

#### I'LL NEVER NEED ANOTHER YOU—Chinook 066

Caller: Joe Saltel

This dance really flows, with good music and very clear voice. Dancers must wait a few beats for the figure. Joe's use of *single circle*, *slide thru*, *swing corner* was a novel combination.

#### DIXIE DREAMIN'—Chinook 067

Caller: Dan Nordbye

Dan's figure is busy and has a slightly different combination of figures. A vocal chorus sings on the tag lines.

#### SWEET THANG—Chinook 065

Caller: Daryl Clendenin

Dancers need to know positioning to accomplish this figure correctly the first time through. The figure is uncomfortable for women and slightly confusing for all, according to our dancers.

ESP's two releases were quite different:

#### WAIT TIL THE SUN SHINES NELLIE—ESP 132

Callers: Elmer Sheffield & Tony Oxendine

Dancers said of this classic S/D melody: "Can't beat the tune." The nice-flowing figure was well-timed, without the slightest pause. Callers using a varied program of old and new music might well latch on to this release.

#### THIS OLD HEART'S GONNA RISE AGAIN—ESP 134

Caller: Elmer Sheffield, Jr.

A right-hand star  $\frac{1}{2}$  and veer left is a different twist and makes the dancers listen to this fast-moving call. The voice is clear and the timing good.

Hi-Hat released two interesting dances this month:

#### NATURAL HIGH—Hi-Hat 5076

Caller: Ernie Kinney

The figure starts with *flutter wheel*, a welcome change from *heads square thru*. This "meatier" figure had a good combination of calls, delivered in Ernie's melodious singing voice.

#### I'M FOR LOVE—Hi-Hat 5079

Caller: Ernie Kinney

We agree with Ernie: "turn off the news, turn down the lights." A little philosophy on the side here, in this dance that had good variety and challenging combinations of MS figures. Our dancers had to do

the figure twice before they had it. Sequence is heads, sides, heads, sides.

*The releases from the Prairie-Mountain-Desert-Ocean stable this month were super, providing both good dancing and good listening.*

**DIXIE ROAD—Prairie 1081**

**Caller:** Al Horn

in spite of an 8-beat wait between break and figure, dancers liked the good beat, good voice and nice combination of figures.

**SINGING THE BLUES—Desert 22**

**Caller:** Troy Ray

Troy used a combination of many figures, that were good to dance. This release has a heavy beat, enhanced by Troy's deep bass voice.

**I'M THE ONE MAMA WARNED YOU ABOUT—Mountain 47; Caller:** Phil Kozlowski

Lots of sound and rhythm in this one, especially deft use of rhythm sticks.

**MY FIRST COUNTRY SONG—Prairie 1074**

**Caller:** Renny Mann

Renny's fine singing voice makes this popular R/D tune a welcome addition to the S/D scene. His figure includes multiple stars.

**HALLELUJAH I LOVE YOU SO—Prairie 1079**

**Callers:** Al Horn and Amazing Grace Wheatley

This novelty tune is handled well by the alternating bass voice of Al Horn and the light soprano of Grace.

\* The callers sound as if they're enjoying calling.

*An assortment of releases comes from Red Boot, some old, some new, with a variety of styles.*

**WABASH CANNONBALL—Red Boot 1277**

**Caller:** Jack O'Leary

A good instrumental rendition of this traditional S/D tune has selective use of the harmonica. Jack has an enthusiastic delivery, and his use of *track two* "choo choo" fits the theme and mood.

**LEONA—Red Boot 3000**

**Caller:** John Marshall

John's melodic voice asks the dancers to "lean on Leona" in this very different style of S/D number. The figure is easy.

**SINGING THE BLUES—Red Boot 1280**

**Caller:** Red Bates

Red's very pleasant, rhythmic voice sells this record. The arranger has smoothed out the heavy beat and syncopated blues sound of the original song.

**COUNTRY IS—Unicorn 501**

**Caller:** Dick Loats

Dick belts out the calls and can be heard clearly. The musical intro is too long, and then 32 beats of music are allowed for *circle left*. Our dancers described the rhythm as "hippety-hop."

**THE RACE IS ON—Wagon Wheel 928**

**Caller:** Bob Ruff

Bob uses Basics 1-28 in this release that would be excellent for learning by record or for extra practice.

He gives extra cues on *grand square* and where necessary.

*A new label, White Knight, is welcomed this month with six releases. The music sound is synthesized, with quite a variety of instrumental sounds. This label is one to be watched as it develops.*

**HENRY VIII—White Knight 006**

**Caller:** Michael Johnstone

We thought this was the best of the releases. Michael did a tremendous job and let loose on this one, which fits both his voice and British accent. The music does not have a pronounced beat for dancing, however.

**GET BACK—White Knight 005**

**Caller:** Michael Johnstone

This release, with a heavy bass beat, also has high notes some callers may not manage.

**OB LA DI—White Knight 004**

**Caller:** Michael Johnstone

The balance of voice and music is good on this one. This novelty tune is crisply delivered by Michael.

**MY DINGALING—White Knight 003**

**Caller:** Michael Johnstone

Too many dancers may be familiar with the original lyrics of this song for this to be recommended. Tune is peppy.

**SWITCHED ON TO SANTA—White Knight 002**

**Caller:** Michael Johnstone

A good uptempo Christmas record of *Santa Claus Is Coming To Town*, this is a good addition to a caller's record case. Michael uses *eight chain four* in his easy MS dance.

**NEXT DOOR TO AN ANGEL—White Knight 001**

**Caller:** Michael Johnstone

This record has a super-long intro and special musical effects.

**CONTRA:**

**ONE HORSE REEL—Grenn 16017 by Bob Howell**

Easy contra that could be used by a group that wants to try this variety of dance.

**PATTER RECORD**

**CINDY—Red Boot 317**

Don Williamson calls MS on the flip. Good practice record. Instruments: banjo, fiddle, rhythm guitar.

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**SUBSCRIPTION DANCES**

Readers have noted we have ceased publishing subscription dance dates/locations in *ASD*. Space limitations are one reason. Another: No new ones are to be scheduled after January 1, due to changing plans/staff demands for Stan, who'll continue to call at regular dances, festivals, clinics, as always. World-wide tour programs have increased. Caller colleges and seminars have increased. Expenses have increased. So it is *full speed ahead* on a slightly different course. **ASD SIGN-UP DANCES** will still be offered. Write for details.

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# Puzzle Page

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First, place the answer to definition 1 in box 1. Then drop one letter and rearrange remaining letters to form the answer to definition 2. Place this answer in box 2. Answer definition 3 by dropping one letter from the word in box 2. Place in box 3. Place first letter dropped in the square to the left of box 1, place the second letter dropped in square to the right of box 3. When you have solved the puzzle correctly, the letters at the left and right, when read down, will spell a two-word square dance term.

## DEFINITIONS:

1. Jog the memory
2. Jeans fabric
3. Dig for coal
4. Aida, for one
5. Use a potato peeler
6. Democrat's opponent (Abbr.)
7. Beneath
8. Tear apart with force
9. One color of our flag
10. Tallow taper
11. Pulled together with a string
12. Distribute playing cards
13. Train stations
14. Rhymsters
15. Mail a letter

	1	2	3	
	4	5	6	
	7	8	9	
	10	11	12	
	13	14	15	

## DEFINITIONS

1. Sizable
2. Not imaginary
3. A pub drink
4. Clan of Indians
5. Take the bait
6. Wager
7. Small hard seed of cereal
8. Site of prize fighting
9. First name of a movie dog
10. Place of safety
11. To possess
12. Hail!
13. Appointments
14. Where the sun rises
15. Adriatic, for one

	1	2	3	
	4	5	6	
	7	8	9	
	10	11	12	
	13	14	15	

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## DATE-LINE

**Kansas**— Fall Festival of S&R Dance, Century II Convention Hall, Wichita, Oct. 18-19, Jerry Schatzer, Charles & Anne Brownrigg, Write Lee & Sue Dodd, 4153 N. Edgemore, Wichita KS 67220.

**Oregon**— 10th Annual Potato Festival, Klamath County Fairgrounds, Klamath Falls, Oct. 18-19, Ron Telford, Kip Garvey, Bud & Dolores Trowbridge.

**Connecticut**— Fall Frolic Weekend, Harley Hotel, Enfield, Oct. 18-20, Earl Johnston, Al Brundage, Curley Custer, Write Earl Johnston, Box 2223, Vernon CT 06066.

**North Carolina**— 14th Annual World Clog Dance Championships, Qualla Civic Center, Cherokee, Oct. 18-20, Write Dennis Abe, Box 283, College Park MD 20740.

**California**— Sand Shufflers All States Dance, October 18-19, Jr High School, Utah Trail, 29 Palms; Bill Reynolds, Johnnie Scott, Adele & Grant Wilson, Contact Peggy Burke, 7381 Utah Trail, 29 Palms CA 92277.

**Texas**— Dance/Concert, Houston, Oct. 19, The Red Boot Boys, Contact 713-522-8387.

**Virginia**— S/D Festival, Buckingham County J. H. S., Dillwyn, Oct. 19, Harry McColgan, Jim Harlow, Write Henry Thomas, P.O. Box 327, Dillwyn VA 23936.

**Georgia**— Halloween Masquerade Dance, Byron School Gym, Oct. 25, Larry Sandefur, Write Obie & Mike Jones, Rte 1, Box 101, Byron GA 31008.

**Georgia**— 1st Annual Atlanta Extravaganza, Ga. Int'l. Convention & Trade Ctr., College Park, Oct. 25-26, T. Oxendine, C. Year, R. Massey, B. Allison, M. Jacobs, The Barnes, The Blackfords, The Pierces, Write George & Marie Babb, 2244 West Lyle Rd., College Park GA 30337.

**North Carolina**— Autumn Leaves Festival, Fontana Village Resort, Fontana Dam, Oct. 25-26, Bob Newman, Elmer Sheffield, Dick & Pat Whaley, Write IDA, 4346 Angie Dr., Tucker GA 30084.

**Pennsylvania**— Advance Weekend, Village Square, Downingtown, Oct. 25-26, Bruce Busch, Contact Cliff or Gussie Irons, 215-269-2821.

**Tennessee**— Dance/Concert, Pigeon Forge, Oct. 25-26, The Red Boot Boys, Call 615-638-7784.

**California**— Windmill Spin, Solvang, Oct. 25-27, Randy Dibble, Mike Sikorsky, Harmon & Betty Jorritsma.

**Indiana**— Autumn Interlude, Pokegon State Park, Angola, Oct. 25-27, Larry & Cheri Phillips, Ed. & Gloria Kilner, Milt & Arlene Kilpatrick, Write Milt & Arlene Kilpatrick, 7 Wilson St., Carmel IN 46032.

**Tennessee**— R/D Clinic, Montgomery Bell State Park, Oct. 25-27, Write R. Grendell, 544 Bell Rd., Antioch TN 37013.

**New Zealand**— International S&R Dance Convention, Aranui H. S. Hall/Gym, Christchurch, Oct. 26-27, Jerry & Sherry Haag, Art & Blanche Shepherd.

**South Dakota**— Sioux Empire Hoedown, Ramada Inn, Sioux Falls, Nov. 1-2, J. Murray, J. Junck, M. Hogan, D. Anderson, Bud & Wilda Schmidt, Write Kevin & Guylla Hohn, 2408 Judy Ave., Sioux Falls SD 57103.

**Arizona**— 2nd Annual S&R Festival, Community Center, Wickenburg, Nov. 1-3, Jerry Hesterworth, Chick & Mary Gray, Call 602-846-3408.

**Indiana**— Dance Weekend, Potawatomi Inn (Pokagon State Park) Angola, Nov. 1-3, Joe Porritt, Bill Peterson, Frank & Phyl Lehnert.

**Illinois**— 31st Annual Fall Festival, Conant H. S., Hoffman Estates, Nov. 3, Callers of the Illinois S/D Callers Assoc. Call Harry Glass, 312-956-1055.

**Ohio**— 2nd Annual Fall Fling, Northeast Community Bldg., Canton, Nov. 3, Dick Mackey, Scotty Sharrer, Lou Lucius, Write Herman Albery, 1200 Valley St., Apt. 822, Minerva OH 44657.

Continued on Page 89

THE

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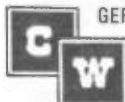
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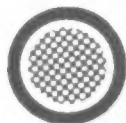
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2. One Mint Julep
3. Hush

### INTERMEDIATE

1. Primrose Lane
2. Crazy Eyes
3. Undecided
4. Distant Drums
5. Sincerely/  
Charleston

### HIGH-INTERMEDIATE

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2. Rainbow Foxtrot
3. Pagan Love Song
4. Don't Cry For Me Argentina
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Rievriere de Lune  
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Autumn Leaves  
Waltz Tramonte  
Fascination Waltz  
Lovely Lady  
Carmen  
Wyoming Lullaby  
Marilyn, Marilyn

### INTERMEDIATE

- Answer Me  
Folsom Prison Blues  
Roses for Elizabeth  
Birth of the Blues  
Feel'n  
Could I Have this Dance  
Green Door  
Dream Awhile  
Spaghetti Rag  
Alice Blue Gown  
A Continental Goodnight  
Hold Me  
Tango Mannita  
My Love  
Moon Over Naples

### TOP ROUNDS

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### HIGH-INTERMEDIATE:

1. Autumn Concerto (Roberts)
2. The Apartment (Wakefield)
3. Wheels Cha (Shibata)
4. Hooked on Swing (Windhorst)
5. Return to Me (Smarrelli)
6. Moonlight Magic (Rother)
7. Bye Bye Blues (Palmquist)
8. I'll Take Care (Moore)

### ADVANCED:

1. Amor Cha (Barton)
2. Spanish Town (Rother)
3. La Pura (Goss)
4. Lolita (Dean)
5. Witchcraft (Kern)
6. Secreto Amor (Barton)
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Mini-busy  
Linear action  
Change lanes  
Zing  
Checkover

### MAINSTREAM

See list of Callerlab  
programs, p. 91,  
September '84

### PLUS PROGRAM

All eight spin the top  
Anything and roll  
Anything and spread  
Chase right  
Coordinate  
Crossfire  
Diamond circulate  
Dixie grand  
Explode family  
a. waves  
b. and anything  
Extend the tag  
Flip the diamond  
Follow your neighbor  
Grand swing thru  
Linear cycle  
Load the boat  
Peel the top  
Ping pong circulate  
Relay the deucey  
Remake the thar  
Single circle to a wave  
Spin chain the gears

### Teacup chain

$\frac{3}{4}$  tag the line  
Track two  
Trade the wave  
Triple scoot  
Triple trade  
Turn and left thru

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2. With the flow
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## Speaking Of



## Singles

Coming events for singles include:  
October 4-5—B 'N' B 36th International  
Anniversary Dance, Elk Grove Village, Il-  
linois (Chicago area). Info: Donna Mat-  
son, 3310 Highland Dr., Island Lake IL  
60042.

October 18-19—7th Annual FASSRD  
Single-Rama, Jacksonville, Fla. Info  
from Fisher, 3820 Cambay Pl., Jackson-  
ville FL 32210.

October 18-20—3rd Annual Fontana  
Singles S/D Convention, Fontana Vil-  
lage, N.C. Info from 800 Anderson Lane  
B2, Madison TN 37115.

The Texas Association of Single  
Square Dancers is planning to hold its  
12th annual Round-up in Dallas in  
March, 1986. All dancing events will be  
held at the Ramada Hotel, 1055 Regal  
Row, Dallas. Two dance halls, with per-  
manent hardwood flooring, will be pro-  
grammed for over 22 hours of dancing.  
Levels will range from MS/QS through  
Advanced, including Introduction to Ad-  
vanced workshops. Round dancing will  
include workshops, dances and exhibi-  
tions. Two types of afterparties will be  
set up each night, one with country and  
western/ballroom dancing and one with  
square dancing. Also on the program are  
clogging sessions, S&W dance work-  
shops, style show, an all-singing calls-  
session, and the annual TASSD member-  
ship meeting.

The dates are March 7-9, 1986, with a  
trail-in dance on March 6. Write 2819  
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### A LONG WAY, Continued

while driving to the dance I was on cloud 9 in anticipation. I had given the band leader the music I might be using and the band could play most of it. This was going to be heaven again.

When I opened the hall door I was greeted by thunderous window-rattling music and to my horror there was the band fully amplified with gigantic speakers. I promptly pulled the plug and the music stopped. They told me they just had to have it amplified because that was the way they played. I told them they had two choices, either they left the amplifiers off or they could go home. I won but I could see them suffering. Then I began to see the floor begin to break down and when I asked what the problem was I was informed that the music was too loud.

We finally got a satisfactory music level and all went well until I found I had the fiddler practically on my back. While these kids were capable musicians, they just could not get it through their heads that the dancers had to hear the call, and the musicians were the background.

I thought of old Mrs. Eichorn and her husband.

Once again I am back to recorded music, played by excellent musicians, with full control of record speed, tone control on voice, and music and speakers which put out the calls and music with exceptional fidelity. I've never had it so good. My equipment is light, compact and easy to carry. Equipment failures are practically nonexistent. I wonder how many callers appreciate what they have in working tools. I wonder what some of them would have done had they been over my course filled with booby traps.

### PUZZLE ANSWERS

R	remind	denim	mine	D
O	opera	pare	rep	A
U	under	rend	red	N
N	candle	laced	deal	C
O	depots	poets	post	E
G	large	real	ale	R
R	tribe	bite	bet	I
A	grain	ring	rin	G
N	haven	have	ave	H
D	dates	east	sea	T



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# UNDERLINING

## THE CALLER NOTE SERVICES

**Toronto and District Notes** mentions a little "two couple dancing" along with "you're finished" gimmick as follows; *Heads right & left thru, flutter wheel, two ladies chain... you're finished. Heads star thru, right & left thru, flutter wheel, dosido to ocean wave, spin the top, swing thru, recycle...you're finished. Heads touch 1/4, walk & dodge, partner hinge, recycle, you're finished. Heads flutter wheel, sweep 1/4 more, slide thru...you're finished. Spin the top, with the right hand, single hinge, scoot back, walk & dodge, cloverleaf, slide thru, you're finished. Head pass thru, partner tag, chase right, all four circulate, girls run, then lead with the left for a "reverse" Dixie style to a wave, spin the top, girls trade, linear cycle... you're finished.*

**Santa Clara Valley Notes** by Bill Davis has an interesting thought: "The number of new calls is very low this month. Is it summer or waning interest in new calls? The last couple of years have seen a trend toward fewer and fewer new calls. We have commented on this before. Two factors are involved. With over 4000 calls in the dictionary and less than 10 percent in frequent use, there is plenty of latent material already on hand to give choreographers all they need. Coupled with this, we find that more and more

new calls being suggested have already been proposed but were simply not picked up on or used. A second factor is the Callerlab level system, which gives most dancers and callers plenty to work with without having to reach for experimentals or totally new material."

**Mainstream Flow** by Gene Trimmer has some interesting comments: "*The Caller Text* which has been produced by SIO and can be considered a personal triumph by Bob Osgood is best described as...a Treasure." "Oddly enough the overabundance of experimentals we experienced for so many years seems to be on the decline and we are seeing more and more of a return to the basic and mainstream calls." "I encourage all callers who can secure a building at a reasonable price to start a caller-run MS dancing group and perhaps also a Basic program dancing group."

Don Beck in **Choreo Breakdown** gives us a real gem: "If you have two-faced lines (R-H and normal couples) and everyone has original partners, first check to see if they are in or out of sequence. If you need a little extra time, call a *couples circulate* since this will not change a thing in this instance. (If you are experienced enough to work with snapshots, you should be able to check sequence at a glance without dif-



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faculty.) If they are in sequence, an easy get-out is: *California twirl, promenade home*. If they are out of sequence, the following get-outs are easy to picture: *ferris wheel and centers sweep 1/4*. At this point you can either say *Allemande left* or *circle left and allemande left*. If you happen to remember the original home position of any couple, and that couple is home after the *sweep 1/4*, you can just have them square their sets where they are."

**Callerlink** from Australia gives us a quote we like from an article by Eric Wendell, for callers, dancers, anyone to ponder: "Learn to think for yourself. You have a mind of your own. Use it. Instead of accepting what other people say, keep asking yourself: 'Is it true?'" Examine the matter on your own...In considering any problem, situation or question about which there is diversity of opinion, your first step will be to brush aside all that seems irrelevant, and ask yourself: 'What is the real question at issue?' This is called 'the Rule of Centring.' You must define the exact nature and bearing of your problem. A vague difficulty is an insoluble difficulty. A problem well-defined is half-solved."

**Figuring** by Barry Wonson presents an essay on "Impressions on One of the Most Important and Serious Problems ...in Today's Dancing;" *Slow Boat to China*, Callerlab ROM; a "different" gimmick from many years ago, *right hand over and left hand under*; an experimental of Barry's, *handle with care*, an easy call for fun at all programs; and the best of the latest releases, plus many figures from all lists.

**Choreo Connection** by Ed Fraidenburg, like many other note services this month, features an experimental move by Randy Dougherty, called *cross cut*.

**News 'n Notes** by Ed Foote, features a commentary by Mike Callahan, some good *left-handed* choreo, the Plus QS *coordinate the gears*, and the combination of the doubling up of two quarterlies into the very experimental, *coordinate and exchange the gears*. A good review of *peel the top* is also included.

**Minnesota Callers Notes** by Warren Berquam and Gary Nevalainen gives us something to think about: "Some time ago, square dancers packed their families in cars or wagons...and went to the Grange Hall...Did they go for the

Continued on Page 91



Darryl  
McMillan

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- RH308 AIN'T NOTHIN' SHAKIN' by Bill
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- RH216 BABY' GOT HER BLUE JEANS ON by Darryl
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## DATELINE, Continued

**Arizona**— 5th Annual Autumn Leaves Festival, Chandler, Nov. 8-10, Mike Sikorsky.

**Massachusetts**— The Great Escape, Holiday Inn, Falmouth, Nov. 8-10. Write Red Bates, 19 Hadley St., South Hadley MA 01075.

**Pennsylvania**— 19th Annual Horn of Plenty Dance, Fort Le Boeuf H.S., Waterford, Nov. 9, Gary Brown, Hal Greenlee, Norm Poisson, Jeff & Idie Sanker. Write Kathy & Ron Duda, 440 East 27 St., Erie PA 16504.

**Kentucky**— 1st Annual JoPat Records Jamboree, Martin Luther School, Louisville, Nov. 10, Mark Patterson, Tom Roper, Joe Porritt. Contact Pat Porritt, 502-459-2455.

## PLUMB LINE, Continued

Specials have featured Scotty Sharrer, Ernie Johnson, Frank Gatrell, Jerry Story, Gary Brown, Mike Sumpter, Bill Ryan and Tom Roper. Cueing most of the rounds at these specials are Lou Lucius, Tom Rife and Jaynes.

Currently beside the specials, there are square dance clubs on Friday nights, round dance clubs on Tuesday nights, a C-1 club one Thursday a month, several wedding receptions and parties. Square dance lessons are held every Monday evening.

It is hoped to fill the hall every evening with square and round dancing so all dancers in the Akron/Canton area will have a hall they can call home, and a place to watch beautiful sunsets over the lake.

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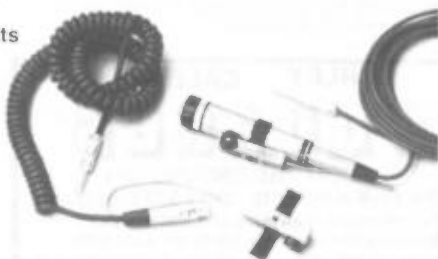


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## DANCING TIPS, Continued

often, and less comfortable with calls they seldom hear. We cannot blame dancers for not knowing, or reacting to, a call that we expose them to only once every six months.

So often we have heard it said that many Plus and Advanced calls are no more difficult than Mainstream calls, and this is true. It is not the calls that are more difficult; it is the number of calls that must be remembered and readily reacted to in a split second. Advanced dancers are not smarter; they dance more often so that they can remember and be exposed to more calls. Really good dancers are those who dance smoothly and who cooperate with fellow dancers to make the calls easier to do. They are friendly people who are out to have a good time and to help others have a good time too. They are not critical, they do not blame others, they simply help everyone have a good time. There is no level or program that has a monopoly on "good dancers." I assure you, with just a little friendly effort, you can be a "good dancer."

## L.O.D., Continued

were members of the Texas R/D Teachers Association, participating in leaders clinics and the R/D program of the Texas Federation.

Corky and Paulette say that their initial attraction to square dancing and immediate infatuation for round dancing stems from over 50 years' experience in ballroom dancing which included teaching and professional engagements. While they agree that *fun* and *friendship* are square and round dancing's greatest rewards, they sincerely believe that *dedication* and *enthusiasm* are its greatest prerequisites.

## UNDERLINING, Continued

square dancing? Did they go for the food? Or did they go to see their friends and visit with them? I average two one-night-stands per week; some groups have been coming for over 12 years ...once a year, twice a year, four times. Why do they come? They don't come for the square dancing, because it is a very easy level. They don't come for the food, because it is mostly finger food. They come because they want to be *with their friends*."



Daryl Clendenen



John Suttet



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## CALLERLAB, Continued

into two four-hand right-hand stars. Each star turns  $\frac{3}{4}$  and the new adjacent (very center) dancers from each star now trade with a left hand and then turn the ones they meet  $\frac{3}{4}$  by the right as the other four slide slightly apart to become the ends of the final parallel two-faced lines formation. From left-hand columns, action is reversed. The action starts as in *coordinate* but converts to stars in a *gearset-up*. Ending formation: two-faced lines. Timing: 20.

## CURRENT ADVANCED QUARTERLIES:

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Questions about the QS for any program may be directed to the Callerlab office in Pocono Pines, Pa. 18350.

## PEOPLE, Continued

From the *Auburn Evening Star* of Auburn, Ind. comes another photo-page of the recently held Caller College held in **Don and Bev Taylor's** Promenade Hall there. The Shirts and Skirts club members are shown with the students (See *Meanderings*, last month, p.8) and instructors, **Don and Stan (ASD)**.

## FRONT LINE COVERAGE

The colorful couple on our cover this month is Marg Edwards and her "caller-hauler" Les. Thanks to photographer Peter Tym of the *Toronto Star*, where the photo first appeared with a Square Dance Week story on September 19, 1984. We thank caller/staffer Orphie Easson for obtaining it for us. The article mentions that there are now 46,000 clubs across Canada, 26,000 of which are in Ontario. (Ed. Note: We wonder if they mean *dancers* instead of *clubs*, but we daren't change anything in print.)

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- ESP130 MAGGIE by Elmer
- ESP129 THE PARTY'S OVER by Elmer
- ESP209 BIG DADDY'S ALABAMA BOUND by Elmer,  
Paul & Darryl McMillan
- ESP208 YOU ARE MY SUNSHINE by Elmer & Bob
- ESP207 ON THE ROAD AGAIN by Elmer & Larry
- ESP004 HOME SO FINE cued by Jim
- ESP003 CAROUSEL WALTZ, Cued by Jim
- ESP002 ELMER'S TWO STEP, Cued by Jim
- ESP402 BONES (Hoedown), Plus calls by Paul
- ESP511 BILOXI LADY by Bob
- ESP510 BEFORE I MET YOU by Bob
- ESP314 MY BABY'S GOT GOOD TIMIN' by Paul

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## FLIP SIDE/ROUNDS, Continued

to-easy-intermediate "five-step" routine.

### SAD SONG— MCA 52628

Choreography by George & Johnnie Eddins

Good music and a nice, easy-intermediate two-step with a slightly different gimmick.

### HELLO MARY LOU— Mercury 880-685-7

Choreography by Dennis & Ginny Crapo

Real swinging Statler Bros. music and an interesting intermediate combination cha cha and viny routine.

### DON'T CALL HIM A COWBOY—WB-729057

Choreography by Ron and Joyce Meisner

Easy two-step to good country music (Conway Twitty); another routine by Ed and Carol Stephens has a nice cue-thru two-step routine.

### NEW PATCHES— MCA 52373

Choreography by Bob & Vida Scrapper

Real country music (Mel Tillis) with a cue-thru two-step routine.

### AND I LOVE HER SO— RCA 10471

Choreography by Richard & JoAnne Lawson

Pretty music (Perry Como) with a three-part timing routine and a high-intermediate "five-step."

### THIS LOVE OF MINE— Hi-Hat 898

Choreography by Hank & Jetty Walstra

Nice music and a comfortable easy-intermediate waltz.

### SNAPPY TIME— Hi-Hat 898

Choreography by Hank & Jetty Walstra

Peppy music and a slightly different, easy-intermediate two-step with a gimmick *fishtail* and *swivel* in Part B.

### AM I BLUE—MGR 008

Choreography by Bill & Martha Buck

Good music and a comfortable, nice cue-thru two-step, cued by Bill.

### I'D SAY YOU— Red Boot 911

Choreography by Ray & Bea Dowdy

Pretty music and a comfortable, easy-intermediate two-step cued by Ray.

### BETWEEN BLUE EYES AND JEANS—WB-7-28966

Choreography by Bob & Vida Scrapper

Good country music (Conway Twitty) and a comfortable, easy, three-part two-step.

### WHITE SPORT COAT— Columbia 13-33013

Choreography by Jerry and Perry Lefeavers

Good Marly Robbins with Ray Coniff music, and a smooth intermediate foxtrot.

### DUO LOCO— Dance-A-Long 6067

Choreography by John & Mary Macuci

Good music with an interesting advanced cha cha routine.

### WHAT KIND OF FOOL AM I—Roper 422

Choreography by Brent & Mickey Moore

Pretty music and a flowing high-intermediate rumba.

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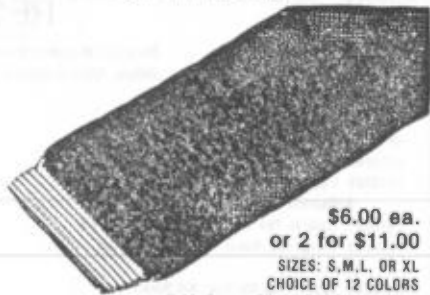


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**RAVE, Continued**  
ing to Hoyle."

After spending the day in the Emerald Mine, we cancelled our former reservations and headed further west to Hickory where we found a nice motel. So there we were in Hickory, N.C., walking into the Hickory Nuts Club dance and finding one thing—Southern Hospitality! We met Hoyle Grose, all six feet two of him with his mile-wide smile and friendly handshake. We also met Rock Hudson, a new caller who was fresh out of Stan Burdick's callers school. "Rocky" was getting ready to do a tip that evening. We talked about callers schools because I was enrolled at Stan Burdick's class in upstate Vermont. Hoyle invited me to call a tip which I happily agreed to do, even with my Yankee accent (what fun).

Between squares, rounds, and visiting, the time vanished too quickly for Mary Kay and me. We said our good-bys to those Hickory Nuts but not before we were told to "Come back again, y'all hear?" Well we heard and hope to visit with our southern cousins again soon. We never did find any emeralds at the

mine but we did find a gem of a club in Hickory, N.C. with very precious square dancers well worth their weight in gold.

*Tom & Mary Kay Dash*

### NEWS, Continued

Record Awards.

Johnnie Scott is organizing a "See the Real Alaska" Cruise to depart on the "Love Boat" August 14, 1986. For details write to him at 35218 Fir Ave. #190, Yucaipa CA 92399.

*Cleo Shore*

*Pomona, California*

### WATER PARADE—A REAL FLOAT!

Officers of the Austin, Texas S&R/D Assn., plus three couples, danced to the calling of Ed Lang in the Austin Aqua-Fest Moonlight Water Parade. They danced on a decorated barge pulled by an outboard motor boat up the Colorado River before an estimated crowd of 50,000. John Clewlow and three young cloggers also performed. Dancers Dudley and Wilma Miller coordinated the arrangements with the Aqua-Fest Committee to make the evening possible.

*Ed Lang*



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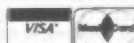
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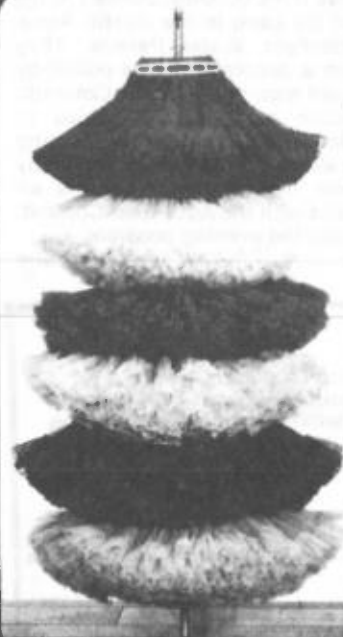
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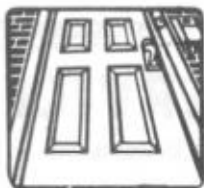


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# Book Nook

by Mary Jenkins



## SINGING THRU MAINSTREAM by Gene Trimmer

This 82-page, 8½" x 11" book is full of singing call routines that may be used with most standard 64-beat singing call recording. There are 159 routines for the Basic calls and 87 routines for the Mainstream calls. These routines fit the Callerlab Mainstream Program (Calls 1-68) and will be most helpful in teaching beginner's groups.

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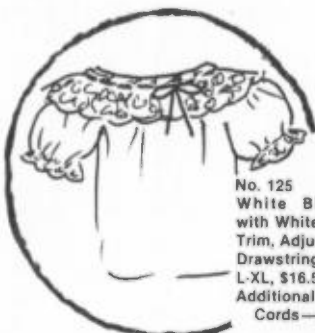
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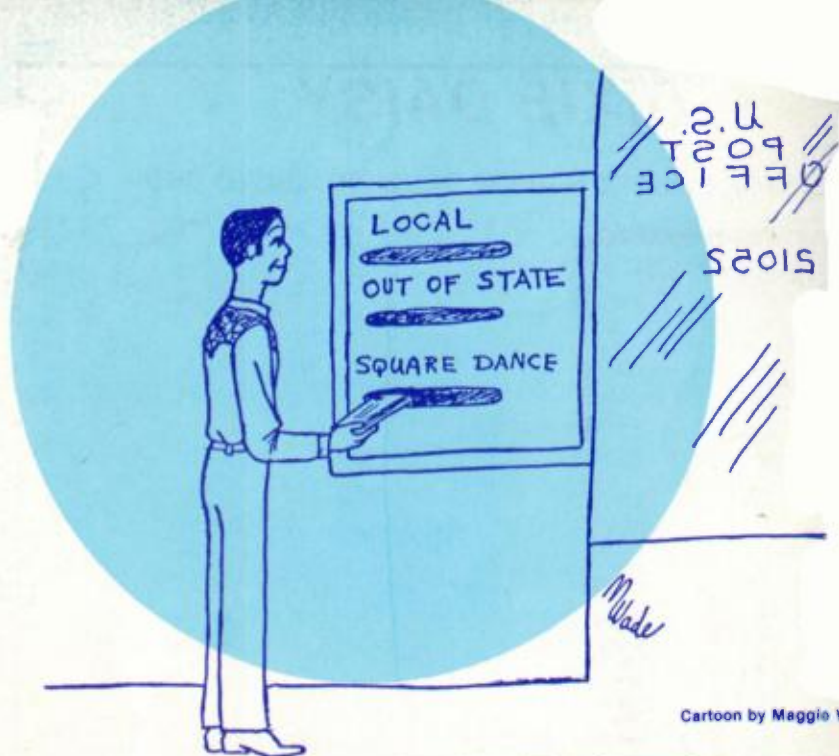
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